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Personality of the month

As Mam'zelle Angot *Photographed by Roger Wood*

AVRIL NAVARRE **Reason: For making a prodigal's return**

AVRIL NAVARRE joined the Sadler's Wells Ballet ten years ago at the age of fourteen. A brilliant future was forecast for her. Studying first in Liverpool with Shelagh Elliott-Clarke (one of John Field's teachers) and later at the Well's school even at the outset of her career she had the technique of a baby-ballerina.

She danced many roles; a Blue Girl in *Patineurs*, she was second cast to Fonteyn in *Symphonic Variations*, she danced *Mam'zelle Angot*, she appeared as Odile to Pauline Clayden's Odette and at the 1947 Edinburgh Festival she danced Aurora in *The Sleeping Beauty*. Yet she never seemed able to fulfil her promise or to exploit fully the repeated chances she was offered. Despite some good performances of the ballerina role in *Scenes de Ballet* the hopes one had for her slowly sunk into disappointment.

She married and became a mother. On her return to the company her legs had thickened and she attacked all her roles with the subtlety of a sledge-hammer. Other dancers of promise filled the public eye and one could be forgiven for considering Navarre an also-ran.

But this is a success story. This season with a streamlined figure and a confident technique she has risen once more right to the top of the promising "possible ballerina" class. As a Blue Girl, a role she once relinquished, as Fairy of the Golden Vine, as Bluebird and as Mam'zelle Angot, she has evoked spontaneous ovations from the Covent Garden audience.

Although she made her debut as Aurora six years ago she has yet to dance the role at Covent Garden. We have waited so far with no great show of impatience, but now it may be thought time for her to have a second chance at proving herself a ballerina.

Hilarion

Cover stories will be found on page 26

April 1953 Vol. 4 No. 4

Dance and Dancers

Editor: PETER WILLIAMS
Assistant Editors: CLIVE BARNES DAVID RAHER
WORLD'S LARGEST NET SALE IN THE FIELD

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THE BOOM IS OVER. HOORAY! HOORAY!

GLOOM and despondency are the staple diet of the common mind. In England and abroad we learn from drooping-mouthed pundits, imparting woeful tidings with utmost lugubriousness, that the ballet boom is over. This startling news has already been welcomed with the utmost glee, at regular intervals, in these columns over the past three years.

If the boom is over—well, thank heavens for that. A boom is an unhealthy and unnatural state and, what is more, it is dangerous. In the post war years we have witnessed the distressing spectacle of any and every sort of person cashing-in on something out of which they hoped to squeeze the last penny. Ballet has collected around itself the most motley rout that ever came tumbling after an art—flora and fauna without knowledge or understanding of the centuries of toil which were behind the art they were bringing into disrepute.

Perhaps, at last, this helter-skelter is halted and maybe we have now regained our equilibrium. But because of it there is no cause for anyone to imagine for one second that ballet is in eclipse. There have been booms in other arts—opera, painting, music and poetry all have been through equally false periods—but they still continue to flourish in a natural and unhysterical way. The only danger to continuity is lack of preparation for the future.

On March 3 at Covent Garden it was possible to see that the future of ballet, in this country at any rate, was taking perfectly good care of itself. As the menacing shadow crumbled in Cranko's new ballet, *The Shadow*, so did our fears for the next generation. At any rate for those of us who care to look a bit further than next week's performances.

The lack of a choreographer to follow Ashton, de Valois and Howard, has always been one of the most worrying considerations when one believes that any sort of progress lies in the hands of the choreographer. Cranko's progress has followed a sharp and steady incline. A genius emerged with Harlequin in *Harlequin in April*; it developed a bit too rapidly in *Reflection*, but matured nevertheless; with the new work it was possible to get a glimpse of the full flower.

The Shadow has the easy flow of a river in early summer. It may not, perhaps, be a great work but it is an important one. Cranko again has used his dancers to their, and his, best possible advantage and how well they rose to the occasion! Beriosova, infinitely desirable, wistful and so perfectly finished. Lindsay piquant and gay, the complete coquette; Chatfield, romantic and worried, dancing with a new found polish; and Shaw, bounding beautifully as always. With what precision did the *corps de ballet* surmount the many but not obvious difficulties of the movements designed for them.

This was something to make one proud and sit back calm in the knowledge that the future generation was more than just knocking on the door.

Don't get me wrong. Because I applaud these young artists of the dance it does not mean that I say farewell to those who, for over twenty years, have striven to make British ballet what it is. They deserve far greater acclaim for having made it possible for there to be a future generation and for having the good sense and grace to see that the line will not be broken while they themselves are still at their zenith.

The boom may be over but we shall continue to progress undaunted in spite of it.

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Ballets Jooss

by

J. STEWART BARKER

Hans Zullig and Noelle de Mosa in Song of Youth, *the ballet which was previously called* Dithyrambus. *The choreography is rather different to the usual style of Kurt Jooss in that it has a classical approach, using lifts and various movements which are more associated with a choreographer such as Balanchine.*

Below: Ulla Soderbaum as Columbine and Beatrijs Vitringa as Pierrot in Columbinade. *Jooss has turned to the characters of the Italian Commedia dell' Arte for this light-hearted work. The age old pantomime figures become mixed-up with contemporary characters.*

Photos: S. Enkelmann

ALMOST two years ago in the city of Essen, where it first originated, the Ballets Jooss gave their first performance since their re-formation.

For some eighteen months previously, Kurt Jooss had been hard at work creating a brand-new ensemble led by the same principals already well-known in Britain. These were Noelle de Mosa, Ulla Soderbaum, Rolf Alexander and Hans Zullig.

After extensive tours of Germany and the Nederlands, the company is again appearing in England with a repertoire of some ten ballets, half of which are also new.

The following notes are consequently designed to assist British audiences in their assessment (or re-assessment) of Germany's premier ballet company.

Old ballets

THE GREEN TABLE

Jooss' masterpiece, which in 1932 won the first prize at the Concours Internationale de Choreographie in Paris, has, if anything, gained in topicality in this post-war era of spivs, black market and interminable conferences.

Rolf Alexander now dances the role of Death which Jooss created. Peter Wright, a former member of Sadler's Wells Theatre Ballet, is the new Standard Bearer.

THE BIG CITY

Also created in 1932, this too is strangely contemporary since the 'twenties has become a period evoking nostalgia. The more sordid aspect of life in any large city, which forms the subject of this work, remains much the same from decade to decade.

Rolf Alexander now dances the part of the Young Worker, originally created by Hans Zullig. Noelle de Mosa is as lovely as ever as the Betrayed Girl.

A BALL IN OLD VIENNA

Again dating from the first year of the company—1932—this picture of "the sentimental intrigues of crinolined ladies and their ardent swains" has an appeal as perennial as that of the waltz itself. It also presents the company's four new soloists.

Michelle Nadal, a petite Parisienne discovered by Jooss at a summer school in Switzerland, makes an enchanting Debutante. The role of her admirer is danced by Patricio Bunster, a virile dancer from Chile. Another Chilean character dancer, Alfonso Unanue, is the new Eligible Young Man with Beatrijs Vitringa, a Dutch girl from Java who is equally at home in lyrical or dramatic roles, as his sweetheart.

PAVANE

Michelle Nadal as the Young Infanta here again interprets a dance drama set to a traditional dance form—"her spirit imprisoned by the cold and pompous ceremonial of the Spanish court, she seeks in vain to free herself and finally succumbs beneath the burden of its etiquette."

LE BOSQUET

Hans Zullig's first ballet was produced in England in 1945. It has a slight story built around an eighteenth century *fête champêtre*. Noelle de Mosa still plays the Girl in Green while Zullig himself is the memory of her lost love.

New ballets

COLOMBINADE

Inspired by characters of the Commedia dell'Arte, Jooss turns loose his Columbine, Harlequin, Pantaloon and Pierrot amongst a bourgeoisie as timeless as themselves, with some amusing parallels as a result.

Ulla Soderbaum gives a spirited performance in the difficult role of Columbine. The part of Harlequin fits Hans Zullig like a glove. Noelle de Mosa and Patricio Bunster as their more mundane counterparts—the teenager and the footballer—are delightful. As also are Klaus Meyer (a local recruit from Essen) and Beatrijs Vitringa as Pantaloon and Pierrot.

FANTASY

Hans Zullig's second essay is a perfect miniature in symphonic form set to Schubert's *Fantasy in F minor.*

It is a ballet of meetings and partings in the pastoral style of which Zullig has already showed himself a master. Ulla Soderbaum and the choreographer himself again, as in *Le Bosquet*, dance the leading roles.

SONG OF YOUTH (previously known as *Dithyrambus*).

This was created by Jooss in 1948 while he was in Santiago when it was known as *Juventud.* It is a pseudo-Greek work which expresses the exuberance and vitality of youth—whether in joy or sorrow, love or conflict.

Noelle de Mosa, Rolf Alexander and Hans Zullig provide the eternal triangle, while Beatrijs Vitringa plays the girl who tries in vain to "make a fourth."

JOURNEY IN THE FOG (reviewed in the October issue as *The Misty Way*).

Here is a corollary to *The Green Table* portraying characters seeking relief from suffering in the aftermath of war. It is

1953

another of Jooss' essays on a contemporary theme.

In addition to the "big four" of the company, this ballet further displays the talents of Michelle Nadal, Patricio Bunster, Alfonso Unanue, and in particular Joan Turner, a British dancer trained by Sigurd Leeder.

THE NIGHT TRAIN (reviewed in the February issue).

In the lighter vein of Jooss' style, it is a dream ballet in which Ronnie Curran, a Scot from the Laban school, joins the ranks of the soloists.

With this well-balanced repertoire of dramatic, comedy and abstract works, plus a considerable array of talent, Ballets Jooss are today in a position not only to retain their old admirers but also to gain many new ones.

Principal dancers

NOELLE DE MOSA

Born in Java of Dutch parents. She started her studies at the Folkwangschule in Essen and went with Jooss to Dartington Hall in Devon to complete her studies with the Jooss-Leeder School of Dance.

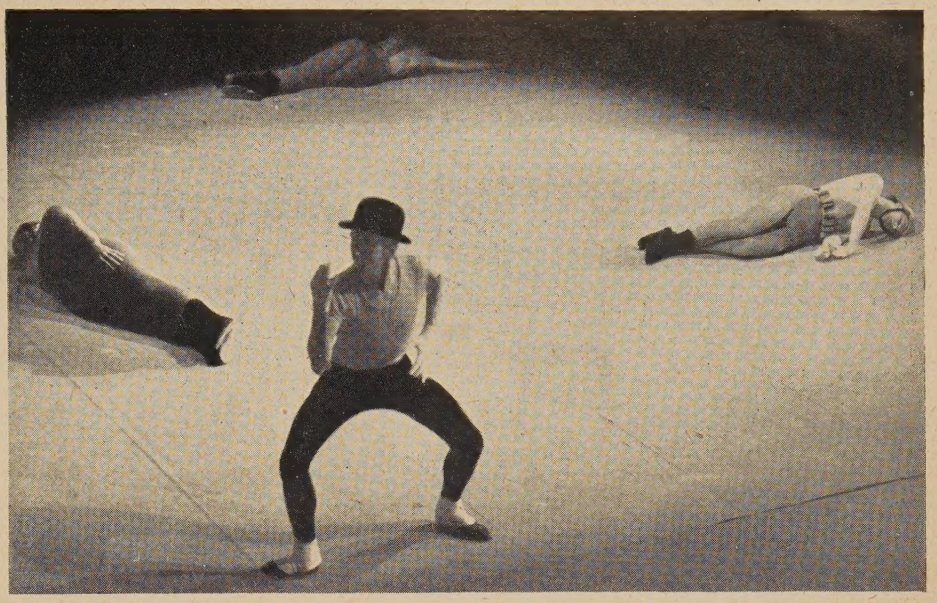
In 1937 she joined the company and soon started to dance leading parts. She worked for four years in London between 1947 and 1951. During which time she danced the leading role in the musical play, *Brigadoon*, for which Agnes de Mille did the choreography. When the Jooss company reformed in 1951 she returned to Essen.

ULLA SODERBAUM

A native of Switzerland who joined the Jooss-Leeder School when it was at Dartington Hall. After three years study she was taken into the company to dance leading roles. Returned to Switzerland in 1947 and appeared at the Stadtheater, St. Gallen. Went back to Essen when the company reformed two years ago.

MICHELLE NADAL

A French girl born in Saigon, French Indo-China. She studied under Conté in 1945. Received her classical training under Madame Nora and Volinine in Paris from 1948. Two years later she was dancing leading roles with the Macine-Theâtre de Paris. While in Switzerland in the following year she met Jooss and decided to take up modern ballet. Shortly after joining the company, she took over leading roles.



Alfonso Unanue as the War Profiteer in The Green Table. *This is the moment just after he has taken the ring from the Young Soldier.* *Photo: Particam*

BEATRIJS VITRINGA

Of Dutch origin. At the age of five she wanted to dance, at eleven she started her studies. Went to the school at Dartington Hall in 1939 but had to return with her parents to Java at the outbreak of war. There she took lessons from Markoff. Was interned by the Japanese in 1941 and spent three years in a prison camp, where she was forced to work in the rice fields. In spite of appalling odds, she managed to keep up her training.

Returning to England via Australia and Holland in 1947, she completed her studies at the Leeder School and with Anna Severskaya. The following year she went with her husband to South Africa; two years later she was in Essen when the company re-formed.

ROLF ALEXANDER

A German by birth, he first studied at Essen in 1933. Came to Dartington Hall and joined the company in 1935. Soon was dancing leading roles. Between 1947 and 1951 he worked in films in England, one of them being with Vera Ellen. Later became the principal dancer in *Annie Get Your Gun*. Returned to Essen in 1951.

HANS ZULLIG

Born in Switzerland of Swiss parents, he entered the Folkwangschule, Essen, in 1934. Coming to England in 1934 with the rest of the school, he joined the Ballets Jooss in 1935 where he remained as principal dancer until 1947.

The following year he joined the Sadler's Wells Theatre Ballet where he danced many principal roles in *Les Sylphides, The Gods go a Begging, Carnaval*. Created the role of the Poet in *Selina*. Two years later he returned to Essen to help re-form Ballets Jooss. Remained as teacher and principal dancer when the company started in 1951.

ALFONSO UNANUE

A Spaniard born in Chile, he started dancing in 1940. Since 1944 he danced leading roles in the Ballet del Instituto Musical de Universidad de Chile (founded by three Jooss dancers in 1941, the principal dancer being Uthoff). Met Jooss when he was in Santiago in 1948 and two years later came to Essen to join company.

PATRICIO BUNSTER

A Chilean who started life as an architect but turned to the dance in 1941. Joining the same company as Unanue in Santiago, he was soon taking leading roles. Joined Ballets Jooss in Essen in 1951.

A scene from Journey in the Fog *with Rolf Alexander centre.* *Photo: S. Enkelmann*

HAS THE FULL-LENGTH BALLET COME TO STAY?

Ashton points the way

The ballet of three or more acts, providing a complete entertainment in itself, is not merely bigger than the short ballet of a single act ; it is also potentially greater. With the present renewed interest in the full length work, ballet is likely to advance further towards its full maturity.

by JOHN PERCIVAL

VERY few long ballets have been created since the end of the nineteenth century. Yet it is generally accepted that this period has seen great developments in ballet, with the achievement of higher standards of inventiveness and expressiveness in choreography than were known before, and a corresponding rise in the levels of music, decoration and production.

There is no reason why the second half of this century should not bring about even more striking advances. The immediate problem is to apply to longer works the improved standards of artistic integrity and achievement which have been secured by a concentration on perfecting the short ballet. This involves overcoming greater difficulties, but also offers greater opportunities. Ballet is a developing art ; the best is yet to be.

Obviously it is easier to find perfection when content with a limited aim, and it is probable that many choreographers capable of interesting an audience for twenty minutes or so would prove unable to hold their attention for a whole evening.

In any case, it is no more likely that any full length ballet will ever have the flawlessness and sustained intensity of interest of works like *Symphonic Variations*, *Lilac Garden* or *Divertimento* than for an epic poem to have the same kind of perfection as a sonnet.

Nor is this necessary. The typical short ballet must make its points quickly and punch them home at once. It has a unity springing from simplicity : a single logical action treated in one consistent manner.

A long ballet, on the other hand, must have a more complex action, which will be expressed in a variety of dance styles to avoid monotony. Its unity will come not from simplicity but from the harmonious blending of its widely varied elements, and its effects can be carefully built up and developed at length.

Nobility and boldness needed

The advantage of the full-length work does not lie simply in its size. Grandiosity is not an artistic virtue, and a ballet need not be good just because it is long. The prime virtue of the long ballet, in fact, is not that it is necessarily great in itself, but that at its best it demands and accentuates other qualities which make for greatness.

In ballet, as in any other art, it is sublimity which is the mark of greatness. It is the splendid conception, treated with nobility and humanity, that we principally admire, whereas unadventurous mediocrity fails to transport us, however highly it may be polished.

For a full length ballet to be at all successful, ambitious boldness is needed in its creators. The underlying conception must be of deeper and more lasting significance than will suffice for a shorter and slighter work. The ballet must have, within itself, considerable variety with no loss of unity. Moreover, it demands a really splendid climax : some moment which will not merely dominate the act in which it occurs, but will crown the whole evening. These qualities make for distinction in a work of art, and will be all the more impressive through being fully developed and sustained.

Against all this must be set the two undoubted difficulties which a full length creation involves. The first is the need to use dancers capable of building up a big role, as distinct from those who can merely sketch in a brief cameo or excite momentary interest by a technical trick. This difficulty is by no means insuperable, but cuts out the second-rate dancer who may be able to get by in shorter works.

The second, and more vital difficulty is that of interesting composers capable of writing suitable scores. Whereas a short work can be set to music written for other purposes, a score long enough for a full length ballet must obviously be composed or arranged specially for the purpose—and the number of good scores already existing is negligible. And as with dancers, so with composers : for the full scale ballet, the second-rate just will not do.

Sylvia only the start

These difficulties can and will be overcome. With the natural changes of fashion, audiences have once more become interested in the full length works. Possibly their interest is based mainly on the traditional nineteenth century works, but they are likely to be favourably disposed towards new long works. And choreographers, too, are interested. Ashton and Lifar, each with two long works to his credit since the war, are likely to be only the first of many experimenting in the medium.

Of all choreographers working today, however, Frederick Ashton is the one most suited to the particular demands of the longer work. He is, first, a thoroughly professional and experienced artist. His talent is not of the hit-or-miss variety, but springs from a mixture of invention and inspired craftsmanship ; even his occasional failures are fully competent and skilled productions.

He has a fine company on which to mount his ballets ; he is accustomed to working with them and making the best use of their abilities, and the dancers in their turn are used both to his style and to appearing in full-length works.

Moreover, Ashton has that ability to plan his ballets on a big scale, and to organise them so that widely varying styles of dancing blend together, which is needed for the long ballet. This is shown not only in *Cinderella* and *Sylvia*, but even in some of his shorter works.

Consider, for instance, the amazing complexity of *Daphnis and Chloe*. For each scene the *corps de ballet* have movements of a completely distinct nature, from the serene religious dance of the shepherds, through the fire and fury of the pirates, to the festive joyousness of the exultant finale—each not merely a different mood, but an entirely distinct kind of dancing. Then, each of the five principals is characterised not by mime but by a different quality of movement.

Greater variety is added by the almost static role of Pan and the angular, "two-dimensional" dance of his nymphs, and also by the varying manner even within a single role. Compare any of Chloe's dances one with ancther, or contrast Dorkon's solos in the first and last scenes, and note how different they are, and yet how unmistakably they represent the same character.

Despite all this, *Daphnis and Chloe* is lucid in the development of its plot and forms one unified whole. It is exactly the capacity to achieve this which the long ballet demands. *Apparitions*, although it does not hang together quite so well as a whole, is conceived on similar lines.

In addition, Ashton's remarkable genius for creating memorable *pas de deux* enables him to provide a climax to dominate even a long ballet. In *Sylvia*, for instance, the whole ballet is crowned by the dance for Sylvia and Aminta in the last scene. In this dance, a classical magnificence and a touchingly human and tender quality are mingled to create an almost breath-taking beauty.

English ballet is fortunate in its leading choreographer. What has been achieved so far, in *Sylvia* and *Cinderella*, is only a start, although a very fine start. But Ashton's work has always developed logically and consistently through the years. Not the least interesting feature of his early ballets is the way they so often foreshadow his later works.

We may justifiably expect him to develop still further along the lines on which he has begun. And just as his early short ballets, like *Capriol Suite* or *Les Masques*, are today still interesting, but seem merely tentative experiments compared with the works he was soon to create ; so even *Sylvia*, itself one of the most distinguished post-war ballets, may well pale into insignificance against the creations of the next few years.

The Death of Prokofiev

THE death of this century's most important composer of the full-length ballets—Sergei Prokofiev—was announced on March 8.

Born at Sontzovka in the Ukraine in 1891, he was noticed by Taniev at the age of eight as being a composer of promise. In 1904 he entered the St. Petersburg Conservatoire and studied composition under Rimsky-Korsakov and Liadov. After having been awarded various medals, he was nevertheless considered to be the *enfant terrible* of Russian music.

He left Russia in 1918 and lived in Paris until 1933. His first work for the ballet was composed in 1921—*The Love of the Three Oranges* and *Chout*. The latter was given by the Diaghilev company. For which company he also composed *Le Pas d'Acier* and *The Prodigal Son*. Returning to Russia in 1935 he composed his full-length ballets—*Romeo and Juliet* and *Cinderella* (given later in England with choreography by Frederick Ashton).

In addition to these works there are a number of short works which have been used for ballet, including *Peter and the Wolf* and the *Classical Symphony* (*Gala Performance*), and there is no doubt that much of his work will be used for this purpose in the future.

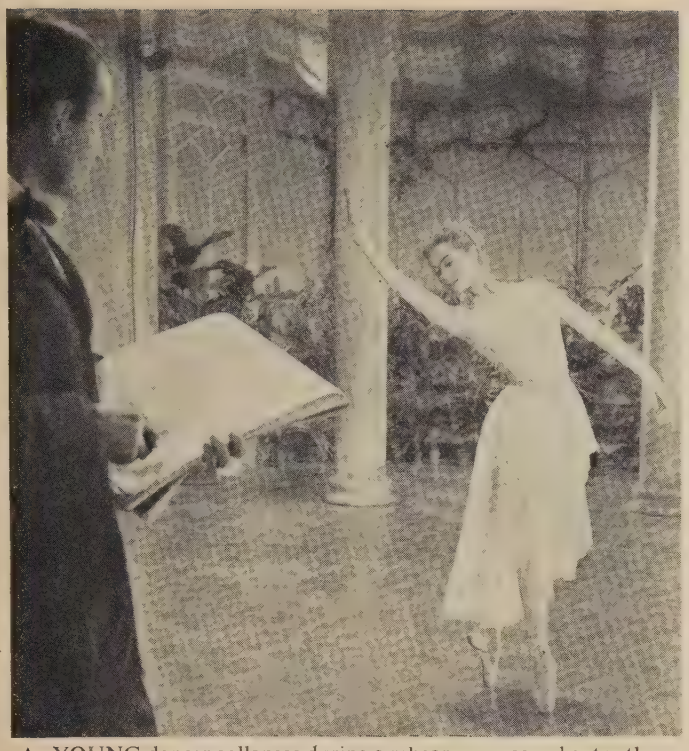
The rhythmic nature of his music makes it eminently suitable for ballet. His years in Paris must have given his work the dry humorous quality so typical of the French school of his period. Yet he could, when he wanted, achieve the lushness of his Russian masters. Under it all he was a serious musician who was successful with the larger forms. Together with Stravinsky he has made a major contribution to the ballet music of the twentieth century.

THE STORY OF THREE LOVES

Three short stories presented by Metro-Goldwyn-Mayer. The first story, *The Jealous Lover*, **directed by Gottfried Reinhardt with screen play by John Collier.**

Choreography by Frederick Ashton. Music, Rachmaninoff's *Variations on a theme of Paganini.*

Principal dancer : MOIRA SHEARER



James Mason as Charles Coutray draws lightning sketches while Moira Shearer, as Paula Woodward, dances to her eventual death. Before she dies she has danced the whole of Rachmaninoff's Variations on a theme of Paganini *unhampered by all the usual things which make ballet on films so irritating.*

Shearer has recently returned to the live theatre and is at present appearing at Covent Garden.

Photo: M-G-M

A YOUNG dancer collapses during a rehearsal. She has a weak heart and is forbidden to dance. On the first night of the ballet *Astarte* she sits in a box with tears welling up in her eyes as her colleagues dance to apparent success. Left alone after the theatre has emptied, she finds her way on to the deserted stage where the carelessness of the theatre night-watchman is made up for by a celestial orchestra playing Rachmaninoff's variations of Paganini's theme for all it is worth.

The beautiful young girl with red hair succumbs to the music and dances full-out hampered by her evening attire, ignorant of the fact that she is being watched by none other than James Mason.

He is an impresario who does all the things which Diaghilev did and more—much more. He designs, choreographs (with the aid of lightning sketches) and one is almost led to believe that he composes Rachmaninoff's music.

He lures the beautiful girl to his studio, such a studio as no ballet impresario ever saw (not if he really knew what he was doing), and makes her dance. But remember the poor girl had a bad heart, so Moira Shearer meets her usual film fate.

Well, well, we live and learn but unfortunately those responsible for back-stage ballet stories do not—clichés drip from this little saga like raindrops on a forest tree. Mercifully such unbelievable banality is forgotten, or discreetly veiled, by the British contribution—namely the dancing of Shearer and the choreography of Ashton.

Admittedly it is not so hard to choreograph for one person on the screen as it is for a whole ballet company, but if only film producers had realised earlier that a cinema audience can only concentrate on one dancer at a time, or at the very most two, what a lot of brickbats would still be in the hands of would-be hurlers.

The dance which Shearer performs in James Mason's studio does not suffer from the usual trick and irritating angle shots.

Ashton's choreography has a beautiful flow. It makes no attempt to be smart or clever, it is a pure classical solo which develops with the lushness of Rachmaninoff's music. I have seldom seen Shearer dance better and her line is lovely ; that spikiness which occasionally mars some of her work was completely absent.

If only the dance could be represented as simply and unaffectedly as this in every film, what a lot the art of the cinema could contribute to ballet.

Peter Williams

THE 'I DON'T CARE' GIRL

20th Century-Fox musical starring Mitzi Gaynor. Produced by George Jessel. Directed Lloyd Bacon. Choreography by Jack Cole.

EVA Tanguay was the Mistinguette of America. In feathers, spangles and all the panoply we have come to associate with pre-war revue she blazoned her way through the rip-roaring 'twenties.

In this film, three people tell their version of her story, neither of them bearing any relation to the other. In the end the audience have no idea of what this apparently fabulous character really was like—and *they* don't care either. But it is as good a subject as any on which to hang the plot of a musical, and even if it has no sense of biography or period it does have some good dancing and a great personality in Mitzi Gaynor.

Little is known of Jack Cole on this side of the Atlantic, and we hope to remedy this in the near future, but it is becoming increasingly obvious with each slick musical that some master-mind is behind the choreography.

Cole started his dance career with Ted Shawn and has now become one of the best dance directors in Hollywood.

In the routines he has devised for the men who accompany Mitzi Gaynor through this film he shows a crispness of invention—part acrobatic, part modern, always vital, His groups make interesting compositions within the framework of the screen. He is at his best in the big production numbers which seem to be the first big step forward from the old, but always revered, mass routines of Busby Berkely.

Peter Williams

Mitzi Gaynor and the Jack Cole dancers in a scene at the Ziegfeld Follies from The "I Don't Care" Girl. *Photo: 20th Century-Fox*

The Judgement of Paris

by
ANTON DOLIN

Nathalie Leslie in the first act of Giselle. *She was acclaimed as one of the great interpreters of this role in our time. It was this old ballet which brought the first great success to Festival Ballet in Paris and on the last night the audience stood and cheered for twenty minutes at the end.*

That Leslie has only now achieved eminence in this role is even further proof as to how long it takes to master it. Many people are of the opinion that it takes at least 10 years before a ballerina can consider herself to have reached anything like perfection.

Photo: Iris

While my brain and mind are still fresh, and to a certain extent exhilarated by the last four weeks, I will try to set down sincerely my thoughts and reactions of London's Festival Ballet's first Paris season.

Frigid opening

THE snobbism of the opening night. In one way, perhaps, it was wonderful to see the chic, the elegant Paris. Outside the theatre the air was freezing. Inside, the lovely ladies were wrapped in their ermine, sables and mink. There was no warmth in the house, and very little feeling of welcome. But that is Paris. It cannot be won easily.

The Nutcracker (full version) was our opening ballet. To be honest it was found to be boring. The "Snowflakes" scene was as cold as the audience and not particularly well danced by either Nathalie Leslie or me. The Second Act came more to life and Belinda Wright, John Gilpin and Trunoff made it really live for their brief minutes of dance.

Before the next two ballets that evening were shown I decided, in common with the public, we were far from a success, except with a few of those who really knew ballet and a few honest critics who understood a little of the tradition of mime and the dance.

With *Symphony for Fun* the atmosphere began to change—one could sense at once; "Ah, these English, they know how to do something else except dance the old classics. Bravo, bravo." Then the dances of *Prince Igor* and the realisation that there were other companies, and English at that, who could compare favourably with more local companies.

Though by no means was the first evening saved we had more than an even chance to be a success. It was going to be a hard battle but one we were all determined to win.

Together with Julian Braunsweg I had drawn up a programme "Homage à Fokine" —*Les Sylphides, Scheherazade, Le Spectre de la Rose, Prince Igor.* Suddenly the realisation of an honest revival of four great ballets prevailed and saturated the audience. A short time before, and inexcusably in this case, they had seen Fokine's great white ballet, *Les Sylphides* with a *corps de ballet* of 14 instead of 16; I say inexcusably and mean it. To me *Scheherazade* is old-fashioned and should be treated today for what it is—a museum piece. Yet still a ballet to be danced, to be revived respecting the style and atmosphere of Fokine in his pseudo-oriental classicism.

I wondered how *Spectre* would fare. A few weeks previously I had seen it applauded and regarded as a true revival with the two windows, grey velvet curtains, an arm-chair and a rather hideous sofa as the decor. The Young Girl portraying nothing than the forgotten pattern of all choreographic line and interpretation. A Rose who jumped well, but for some reason was dressed in an off-the-shoulder-one-breast-nude creation that did everything to dispel any illusion and only emphasised the fact of an attractive rather sexy young man.

Fokine to the rescue

I have known my failures and my successes and I have been, I think, always honest in telling them. That evening was a triumph for Nathalie Leslie, Arova, Rossana and Gilpin in *Les Sylphides.* It is rare, if ever, that the male dancer in *Les Sylphides* can "stop the show"—it happened that night.

That *Scheherazade* with Trunoff, Arova and the artists who participated were recalled 16 times amazed me, disgusted me in a way, for now more than ever I could not understand this public of Paris. *Scheherazade,* that in 1929 Diaghilev had refused to revive, refused after repeated requests both in Paris and in London during those last seasons. I can remember well the late Eric Wolheim, a good friend and a brilliant manager, begging Diaghilev to include it in the repertoire for the 1929 London season. "No my friend, I will not, I absolutely refuse; with difficulty I can sometimes watch *Spectre, Carnaval* and *Prince Igor,* but do not ask me to have to sit through *Scheherazade.*" Yet here in Paris 24 years later this pseudo-oriental epic was acclaimed. Of course, in a way I was proud, for applause and success are something that either for myself or for others I have never been shy or exactly reluctant to acknowledge.

Faithful to tradition

Our production of *Giselle* was acclaimed; the same with *Spectre* and *Petrouchka.* I blow my own trumpet? I write with a swollen ego? Nonsense. I am proud that the critics of Paris could and did write as they did—"Festival Ballet had the good taste to ask Madame Karsavina to supervise *Le Spectre de la Rose,* what a pity the Opéra of Paris does not do the same." How glad also I was to read words giving just praise and recognition to Beriosoff who revived *Petrouchka* so faithfully and with such honesty. There are others who could do the same. Tradition can only be handed down, if one is forever faithful to its greatest achievements.

For six months I could not dance. Through force of circumstances I had, for a while, to eliminate certain steps in *Giselle.* But when I teach the role, I teach and demand it shall be danced as I first learnt and danced it in 1932.

I wish I could say the same of the *Spectre* and *Giselle* that I saw so recently in Paris. I could well understand why the critics and public

Continued on page 13

Four dancers, with Daphne Dale on the left, in the final movement of Michael Charnley's Symphony for Fun. *This ballet started to thaw the audience on the opening night and saved the evening.*

Photo: Daniel Fallot

The arrival of the girls at the end of the first act. Mary Burr (late of Ballet Theatre) is seen, centre, in black. *Photo: Houston Rogers*

"BRING on those beautiful girls" has been the theme and inevitable formula of every musical since the Gaiety and Dalys provided Debrett with its most lively and colourful pages. For over an hour this wide-open-spaces musical is unadorned by the fairer sex except for Sally Ann Howes as Annie Oakley's poorer sister.

The male population of a Californian gold-mining town in the 1850s, and most of the audience for that matter, are just rarin' to go. Their and our frustration is epitomised in a Lonely Men dance—one man starts to wander around the stage thumping the palm of one hand with the clenched fist of the other until eventually the whole cast follows suit. The single thought running through their brains—"For heaven's sake bring on those dames and let it rip."

The build-up for the girls' entrance is a master stroke of the theatre. "There's a coach comin' in" sing the rousing male chorus (and very rousing all these choruses were), on comes the coach and then—silence. One by one the girls step out of the coach to the accompaniment of a sigh on a violin. No whistles, no cat-calls, no audible love-sick moans from the waiting pent-up males. The silence expresses infinitely more than the usual whoops and cheers.

Not until the last girl has put her pretty foot to the ground, and given us plenty of time to appraise her shapely ankle, does all hell (or all heaven, according to how you look at it) break loose and they sure let it rip. It has been worth waiting for but it is a dangerous practice for it could have killed the show stone dead before it even started. The wait has really been half an hour too long and it says a lot for the Howes, father and daughter, together with the male singing chorus that the audience took it all so kindly.

From then on until the last quarter of the show, the gold miners and their floosies dance and brawl in the accepted American musical comedy manner. Agnes de Mille has again, as in *Oklahoma* and *Carousel*, brought her own particular modern style mixed with Currier and Ives vintage Americana to ennoble (and there is no other word for it) an extravaganza from the now only too familiar mould.

The high jinks in Jake's Palace, where the girls are finally ensconced, are riotous and uninhibited. Veit Bethke breaks-up a skipping-rope dance only to meet his match with Sheila O'Neill. She stands her ground, stares him out until he is completely in her clutches. Their dance was one of the highlights of the show.

Mary Burr, who used to be with Ballet Theatre, was brought all the way from America to dance a can-can. She had a scissor precision but the dance was rather spoilt by her ending up in black all-over tights—very out of period.

All the dancing was crisp and robust and the choreography full of inventive twists. It is extraordinary how little we have learnt in this country, after all these years of seeing American importations, about how to make dancing an important part of British musicals.

Peter Williams

JUDGEMENT OF PARIS

Continued from page 12

wrote and said that with us they were seeing for the first time these ballets. One famous critic wrote: "Not since Karsavina and Nijinsky have I known the perfect, the true, choreography of Fokine, the poem of Vandoyer and seen again *Le Spectre de la Rose*." Thank you, Tamara Karsavina, for having shown Anita Landa; thank you Michel Fokine for having taught me the choreography so that I was able to pass it on to John Gilpin. In all great roles of the dance there is a language of the dance. It does need a super intelligence to explain and tell it in words; why this movement in mime is made and what, if words were spoken in accompaniment to the action, these words should be.

The last two performances will always remain in my memory. First because to both of them came that great and beloved ballerina of the Marynsky Theatre of years gone by, Matilda Preobrajenska, now still passing on her art and knowledge to the dancers in Paris.

Secondly because of Nathalie Leslie's complete conquest and triumph in *Giselle*. How proud and happy I was to hear Yvette Chauviré acclaim her with genuine and sincere enthusiasm. (The great French ballerina made a charming gesture in sending every girl of the *corps de ballet* a posy of flowers on the last night). Of seeing and hearing an audience standing, cheering and applauding for twenty minutes at the end of that last evening.

We gave for our final performance, *Les Sylphides*, *Don Quixote pas de deux*, *Le Spectre de la Rose* and *Giselle*. Every artist of Festival Ballet danced that night happy in the knowledge that because of their fine work, their faith in themselves and their obligation to the dance they had secured a place in the hearts of the Paris public and they would not be forgotten.

BALLET IN MUSICALS

PAINT YOUR WAGGON

First given in London at Her Majesty's Theatre on Wednesday, February 11, 1953. Books and lyrics by Alan Jay Lerner. Music by Frederick Loewe. Dances and musical ensembles by Agnes de Mille. Scenery by Oliver Smith. Costumes by Motley.

Principal dancers
MARY BURR, VEIT BETHKE, SHEILA O'NEILL, ALETA MORRISON, JOHN AULD

Sheila O'Neill and Veit Bethke in the Skipping Rope dance from the beginning of the second act. This number, in which the tough boy of the town meets his match with simple mouse-like can-can girl, stopped the show on the first night. It has all the ingenuity of Agnes de Mille's best work

Photo: Houston Rogers

ORPHEUS

Opera by Christoph Willibald Gluck first given at the Burgtheater, Vienna, on October 5, 1762. First performed in English at Covent Garden on February 28, 1792. New production at Covent Garden on February 3, 1953.

Production and choreography by Frederick Ashton. Scenery and costumes by Sophie Fedorovitch. Lighting by Louis Yudkin. Conducted by Sir John Barbirolli.

Dancers

SVETLANA BERIOSOVA, ALEXANDER GRANT and members of the Sadler's Wells Ballet.

Photographed by Houston Rogers

The opening scene of Orpheus *with Kathleen Ferrier singing the lament for the dead Eurydice. In the actual production, clouds were projected on the cyclorama which unfortunately could not be reproduced in the photograph.*

ATTITUDE TO BALLET

THE mind of the audience is one of the chief factors to be considered when ballet is given in an environment other than in the usual repertoire of any ballet company. Be it a film, musical comedy, an ice spectacle, a music hall act, or an opera, the producer or choreographer has to realise what is expected of him by the audience in question.

To the vast majority of opera-goers, the ballet scenes in opera are a bore. To the singers they are usually a headache. Rarely do the two arts come together on a happy meeting ground. This friction has probably been present ever since the time when the only ballet to be seen on the stage was in opera.

Rarely today is much care taken with the dancing which punctuates some operas. Indifferent and unimaginative choreography, performed by second-rate artists, is the order of the day. "Who cares, it's only for an opera" is the lame excuse offered by those responsible for these dehydrated spectacles. This indifference is more confined to England than anywhere else.

What a change, therefore, to find two creators more usually connected with ballet—Ashton and Fedorovitch—combining their forces on the production of *Orpheus*. What was more, first-ranking artists of the Sadler's Wells ballet being brought in to dance. A welcome change indeed.

PRODUCTION

THE Orphic legend is of a static nature—more like a prolonged lament. The journey of the Thracian troubadour to the underworld and back, in an abortive attempt to regain his lost Eurydice, is too lacking in strong incident to make much dramatic effect. Nor has Gluck in his musical realisation of it tried to inject any false climax.

The work has great simplicity and only in the happy ending with its celebration of Love's triumph over Death are any concessions made to the general operatic practice of the 18th century. I still think that this ending, which Gluck put in for the first Paris production, was a mistake. The opera should end with the death of Eurydice and the great lament, Che farò.

The present production is stylised. Ashton uses his singing chorus apart from the action like the chorus in a Greek drama. They have been dressed in simple draperies with close-fitting white wigs. They have no personality and the only movements required of them are a few simple mass gestures and the mere fact of coming on or leaving the stage which appeared deceptively casual. It was in fact so well planned that the stage could be filled or emptied in a trice.

The movement is supplied by the *corps de ballet* on the stage floor. Here again Ashton has realised the simplicity of the music by confining most of the movement to a series of ever-changing groups and very beautiful they are, particularly in the opening scene when they surround the tomb of Eurydice.

The two episodes—one in the underworld and the other in the Elysian Fields—where ballet was obviously intended by Gluck are led by Alexander Grant and Svetlana Beriosova.

The choreography is at its weakest in the underworld. The creepy-crawliness of these subterranean creatures can be overdone and become tiresome but Ashton has gone to the other end of the scale and regimented them into a very harmless gym display. Impossible to believe that Orpheus would have paused for one second before passing through these friendly antics. The steps which Grant has to perform are cute rather than fearsome. At the first performance he was far below his usual form and was most unsteady on his turns. As he had hardly recovered from a severe attack of influenza, he could not be blamed.

Conveying evil has never been Ashton's strong point. When it comes to anything lyrical he has no peer. In the Elysian Fields he created a remarkable atmosphere which seems to be almost disembodied. His Blessed Spirits move in celestial space with complete detachment.

Beriosova, dancing barefooted with a dove on her wrist, has a sublime calm and solitude, both qualities characteristic of all her work, and made her ideal for this realisation of the famous Cor Anglais solo (finely played on this occasion). There was a moment when the dove appeared to be trying to fly away which did not fit in with the music.

The final celebrations were not particularly interesting and brought the opera to a rather tame conclusion, but it is hard to see what else could have been done with them—the quicker they were over the better. Ashton was wise to have the music drastically cut at this point.

One of the many beautiful groups of mourners around the tomb of Eurydice. These slow-moving groups appeared to have been influenced by those funeral processions on Greek friezes. At one moment the group opened-up, giving the impression that guardian angels were keeping watch over the dead Eurydice. Ashton made great use of the colour shapes in Fedorovitch's costumes.

Two pictures of the Elysian Fields scene. Above, the full stage showing the three huge harps which form the setting. Below, a group of the Blessed Spirits with Beriosova in the middle.

Svetlana Beriosova as the leader of the Blessed Spirits in an attitude *on her first entrance. The consistent rise of this dancer has been one of the most heartening things about the winter season at Covent Garden.*

DECOR

THE designs of Sophie Fedorovitch are the perfect example of a designer who must have given the music and the work as a whole deep consideration before she put brush or pencil to paper.

She must have realised that music was the soul of Orpheus and music is the soul of the opera—hence her use of musical instrument forms as her theme. She must have realised the complete simplicity of the work—hence her use of permanent rostrums of many levels and steps against a cyclorama. She must also have realised that the opera had a static quality—hence her use of moving clouds and flames projected on the cyclorama to give life and air.

What she cannot have realised, nor should any designer for a modern opera house have to do so, was that the cyclorama at Covent Garden was of such a primitive nature that its many folds frequently destroyed the illusion she wished to create—namely that of limitless space.

The opening scene was unforgettable. A huge black transparent lyre dominated the scene, soft clouds appeared to be moving through it, the chorus were draped in white, grey and black. The only colour came from the smoky blue floor-length chiton of Orpheus.

Curious broken harp forms dimly seen against ever-mounting flames made an effective underworld. The lighting on the down-stage dancers was too bright and lessened the feeling of inky depths where any horror might lurk.

Three enormous harps pierced the higher-air in the Elysian Fields and a soft radiance filled the stage.

Low mists crept and curled around the Labyrinth and the dull red light playing on their serpentine coils made the journey of Orpheus and Eurydice seem gruesome.

For the finale a new colour—venetian red—was introduced into the costumes. The chorus waved tobacco-coloured palm leaves as a white lyre descended from the heavens.

What a blessed relief all this was from the little temples, cypresses and Greek landscapes which usually serve as a background to the opera. Taken as a whole it was a most distinguished production and it made a worthy setting for the Orpheus of Kathleen Ferrier, who gave one of the great operatic performances of our time. **Peter Williams**

SPEAK UP!

The Imp of Bad Publicity

SIR.—Having read your leader in the March issue about the Imp of Misdirection hovering over British ballet companies abroad, I might add that there is another going by the name of—Poor Publicity.

Regarding the Paris season of Festival Ballet there was little advance publicity. Nor was there any indication as to how long the season would be. Most of the posters were of an apologetically small nature. After the first fortnight other advertisements took their place, naturally giving the impression that the season was over.

Had it not been that a friend of mine passed the Theâtre de L'Empire and told me that the season was still in progress, I should not have seen them at all. Katherine Dunham's name was to be seen everywhere on the largest hoardings.

I am certain that this defect contributed largely to the poor houses which Festival Ballet got in the beginning. It was only owing to the very high standard of the company all round, and the audience broadcasting the fact to their friends, that the season ended in success.

Surely a company bearing the name of London should receive publicity worthy of such a great city.—BRIAN SEATON, 193*a*, *Faubourg St. Denis, Paris* 10.

No cheap seats for rustics

SIR.—Your correspondent, A. R. Lovell, is surely wrong in supposing the queue ticket system at Covent Garden to be fair. On the contrary, it is grossly unfair to provincial patrons, as it has the effect of reserving all the cheaper seats for Londoners.

Those of us who come from a distance must always pay at least 8/6d. for our seats. If seats are to be bookable in advance they should, for all performances, be all bookable by post. Failing this, it should be possible to queue for the gallery on the day of the performance. Nobody should receive preference as do the "regular patrons of the gallery" at present.—H. JONES, 4 *Park Cottages, Benington, Stevenage, Herts.*

What, no inner fire?

SIR.—It was interesting to compare your article on *Swan Lake* in the February issue with Lionel Hale's radio column in *The Observer* on February 1.

You suggest that Beryl Grey lacks inner fire and that she should join one of those showy undisciplined foreign companies. Hale suggests that Claire Bloom should wash clothes for five children, sell jellied eels at Epsom, etc.: both suggestions presumably bearing the same end in view.

I think, unless she has greatly changed, that this applies to Shearer as well. And, if she is not careful, will prevent Fifield from climbing to the top.

Surely this must be something to do with the training? I cannot think that it is the English temperament as Fifield anyway is not English.—D. NORTH, *The Cottage, Old House Farm, Fulmer, Bucks.*

curtain up!

Back at last. Alicia Markova arriving in England at the end of February after having been in America for well over a year.

She danced in South America and later with Ballet Theatre in New York and other principal cities. As well as all this she appeared on television with such success that when she returns to America in the late summer she will have her own programme.

As well as dancing with the Sadler's Wells Ballet at Covent Garden (in Giselle, Lac des Cygnes, and Les Sylphides), *it is probable that she will make, during her stay in Europe, some guest appearances with Ballet Theatre for their Paris season among other possible engagements.*

In addition to this, her biography written by Anton Dolin has just been published by Hermitage House in New York. An English edition is expected shortly.

Which Witch?

FIRST it was the *Manchester Guardian*. Reviewing *A Mirror for Witches*, when April Olrich took over the leading role, the distinguished critic of this equally distinguished paper gave all the credit to the young and junior member of the company who played the role of Doll as a child in the Prologue. Apologies to all concerned followed in a later issue.

If that was not enough, the anonymous critic of *The Times* has now made the very same mistake. This time it was Anne Heaton who was robbed of due credit for her performance of Doll, a role she originally created and made famous. Are Heaton and Olrich really such unimportant members of our leading ballet company that it is impossible to recognise them, even if one cannot read a programme properly ?

Mistakes of this kind are completely understandable with a visiting foreign company, specially when there are frequent errors in the programme, but when it comes to our own companies which most critics see several times a month then there is absolutely no excuse.

Unusual turns in court

NOT often are *pirouettes* demonstrated in County Courts. It happened recently during a case brought by a male dancer injured while dancing Hanya Holm's exciting choreography for *Kiss Me, Kate*. Whether or not it was a good *pirouette* we shall never know. But we must put on record the judicial decision that a dancer must expect to take risks—so don't put your daughter on the stage.

No mother she

DANCERS you should know do not include Miss Jane Edgeworth. She is, in fact, a member of the staff of the Sadler's Wells Ballet. To America she went with the company and somehow found herself in the studio of photographer Maurice Seymour of Chicago. She was wearing the costume of an attendant on the Princess Mother in *Le Lac des Cygnes*. Now she will go down to posterity, thanks to Seymour's latest opulent book, as a dancer of the Wells. Bearing this in mind we are busy breaking-in our toe shoes and darning our tights in the hope that we too will achieve fame as ballerinas.

Eros non-stop

THAT god of love, Eros, in Ashton's *Sylvia* has been letting his arrows shoot far and wide, even to America. We now hear that Doris Breckenridge is leaving New York City Ballet to marry the handsome American serviceman we heard so much about last summer. Also that Tanaquil LeClercq has become the fifth Mrs. George Balanchine.

The other four Mrs. Balanchines together with the new one make a formidable array of ballerinas—Alexandra Danilova, Tamara Geva, Vera Zorina and Maria Tallchief.

We join our readers in sending hearty congratulations and good wishes to all concerned.

His lights in name

A NORTH London cinema, newly converted to the policy of specialising in continental films, proudly announced as a supporting feature the "technicolour ballet film *Gay Parisian* starring Neonide Massine." We have heard often enough of dancers wanting their names in lights but here is a dancer who has ended up with lights in his name.

Babies on the distaff side

ON they come these ballet babies. Solange Schwarz, who will be remembered as the ballerina of Les Ballets des Champs-Elysées during its first London seasons, has just given birth to a second daughter. The Schwarz family remains a matriarchy.

They're just wild about Ashton

ONE programme of New York City Ballet's winter season at New York City Center was most intriguing. It announced that on one Saturday evening the company would give a programme including *Four Temperaments, Picnic at Tintagel, Scotch Symphony* and then *Picnic at Tintagel*. It seems that Americans must like Ashton's ballet quite a bit.

Most singular

WE can vouch for the authenticity of the story of the ballet-writer who received a triumphant little note from his publisher announcing that on finding, in a chapter about Les Ballets des Champs-Elysées, a reference to a ballet called *La Sylphide* it had thoughtfully been altered by the printer to *Les Sylphides*. The helpful man believed that these sylphs were always in the plural and made the emendation even though the final proofs had been corrected.

It was eventually put right but the ballet-writer had nightmares for weeks after. He dreamed that he was being chased by that arch-corrector, Lionel Bradley, brandishing a tomahawk.

It's bound to happen—

That Pierrot will one day capture Papillon in Fokine's *Carnaval*.

Drawn by Peter Revitt

Happy returns

ONE of the most pleasant surprises of the early spring has been the sudden announcement of the return of Margot Fonteyn. After all the depression caused by the cancellation of her return in January, the management were wise to keep the news of her appearances secret until it was quite certain that she could dance again with surety.

Going easy at first she danced in the comparatively small role of the Woman in the Ball Dress in Ashton's *Apparitions* (which in 1936 was her first created role) on March 18. On March 30 she dances the second act of *Le Lac des Cygnes*, and it is hoped that by the end of April she will again be able to take over major roles in three-act ballets.

With her and Markova heading the company again, the Coronation season at Covent Garden should be the most brilliant for years. It is always most noticeable that when ballerinas of this calibre head a company the dancing all through improves by leaps and bounds (literally).

happy birthday to...

		April
Helene Armfelt	International Ballet	10
Kaye Sargent	New York City Ballet	12
Doris Breckenbridge	New York City Ballet	13
Henry Legerton	Sadler's Wells Ballet	17
Algeranoff	International Ballet	18
Christina Martin	Festival Ballet	18
John Taras	De Cuevas Grand Ballet	18
Ronald Hynd	Sadler's Wells Ballet	22
Claudie Algeranova	International Ballet	24
Kenneth Melville	Sadler's Wells Ballet	24
Melissa Hayden	New York City Ballet	25
Wendy West	Festival Ballet	25
Joyce Van der Veen	De Cuevas Grand Ballet	27
Wendy Winn	Sadler's Wells Ballet	29
		May
Josephine Spaull	Ballet Rambert	1
Maureen Bruce	Sadler's Wells Theatre Ballet	1
Pauline Harrop	formerly Sadler's Wells Theatre Ballet	5
Robert Barnett	New York City Ballet	6
Kay Bird	Winnipeg Ballet	9
Walter Georgov	New York City Ballet	9
Christine Hindmarch	Ballet Rambert	10
Shirley Ress	Ballet Rambert	10

Readers with birthday cards for dancers can address them c/o DANCE AND DANCERS, 12 Phipps Mews, Eccleston Place, London, S.W.1. Letters will be forwarded to the dancer's home address to arrive on the birthday. Please post early.

Dancer you will know

ANYA LINDEN

Born in Manchester; moved to America and started to dance in Berkeley, California under Dorothy Pring. Later studied under Theodore Kosloff. Returned to England in 1947 *and joined Sadler's Wells School. First stage experience was in the Bliss opera* The Olympians, *later danced with the Fonteyn-Helpmann concert group. Joined the Sadler's Wells Theatre Ballet at the beginning of* 1951, *went to Covent Garden six months later.*

Principal roles, at Covent Garden: Florestan sister and Woodland Glades Fairy in The Sleeping Beauty ; pas de trois *in* Swan Lake ; *Dawn in* Coppelia. *Principal creations : (for television), The Smart Girl in* The First Party; *(for Sadler's Wells Choreographers' Group), The Young Girl in* Sweet Echo.

Photo: Roy Round

LILIAN BAYLIS once referred to the young Helpmann, or so legend has it, as "the boy with brilliantine on his hair." Some young dancers always, metaphorically speaking, have "brilliantine on their hair." You just can't help noticing them. Anya Linden is one of those.

Her high spirits and obvious eagerness to please her audience shine out. Her solo work is full of attack and delightfully lacking in reserve, while the fresh youthfulness of her dancing makes up for any deficiencies it still possesses.

At Covent Garden she has only been seen in classical roles and in many ways her most considerable test to date came in Ray Powell's ballet *Sweet Echo*. Here, as a dewy-eyed innocent awakening to love, she had to portray a character. She portrayed it charmingly.

When the *Sleeping Beauty* was revived at Covent Garden in February, she gave several performances of one of Florestan's sisters in the last act. What she sometimes lacked in finish she made up for with her natural vivacity.

As Dawn in *Coppelia*, she most successfully achieved what is a far from easy variation. With more experience she should make both these roles something personal to herself.

How she will fare when the time comes for her to convey sterner emotions no one can tell. How her dancing will mature when it loses its present effervescent sparkle is again an open question. But at the moment you just can't help noticing her. **Clive Barnes**

NEW RECORDS

Complete Beauty on L.P.

The Sleeping Beauty. (Tchaikowsky.) Complete recording. Paris Conservatoire Orch. (Fistoulari). Decca LXT2762-3. 2 12in. LP, 79s.

Introduction, Lilac Fairy; Pas de quatre et variations, Act 3. Philharmonia. (Malko.) HMV C4205. 1 12in., 6s. 10d.

WELL here it is at last—a recording of the *Sleeping Beauty* as Tchaikowsky wrote it, absolutely complete and played straight without any conjuring tricks or plastic surgery. The performance employs the original text used for the ballet's first performance in January 1890 which, incidentally, was conducted by Riccardo Drigo, the composer of the interpolated *Black Swan* solo in *Swan Lake*.

Tchaikowsky wrote the entire score in the astonishingly short space of six weeks and based some of it on music written years earlier for a little family play. We know from his letters that he enjoyed writing it, but even without them it is obvious from the music. Petipa's written instructions to him have also been preserved and show that the length, form and rhythm of practically every dance was dictated by the choreographer almost bar by bar.

Intensive collaboration was the custom in those days and a new ballet score was written with the choreographer almost literally sitting on the composer's shoulders. That a man of Tchaikowsky's moody and perverse temperament was able to submit to such dictatorial supervision is amazing, but the real miracle is that the result turned out to be the most magnificent feast of melody ever written for the theatre.

Listening to it in its entirety for the first time away from the ballet has confirmed for me something that I have always suspected: much more of the thrill and excitement of the ballet is due to the music than the average member of an audience realises. This implies no disparagement of Petipa's noble and beautiful choreography. In any case it is unnecessary to belittle a ballet's choreography to praise its music, especially in this particular case where both are so apt and complement each other so completely.

Nevertheless, these records show that practically all of the music is strong enough to stand on its own feet as music in its own right away from the ballet, and little of its effectiveness would be lost in a concert performance.

In this recording Fistoulari's approach is cumulative rather than episodically brilliant, and the performance seems to have been directed at bringing out the dignity and spaciousness of the score. There is never the slightest suggestion of cheapness or vulgarity for the sake of effect.

At the same time, however, this determination not to gild the lily is occasionally overdone and some listeners may find the result a little placid and lacking in emphasis. If the last sequin of glitter is missing what is more important is the corresponding absence of dramatic anticlimax. The tension and excitement are gradually built up throughout the long score, culminating in a magnificent performance of the final *pas de deux* worthy of a prima ballerina assoluta who is also the heir to a throne. Fistoulari's tempi are always exactly right for dancing and because this is Tchaikowsky ballet music, they are also exactly right musically.

The recording has been well engineered, if inclined to sound a little brassy and raucous in the louder passages, but this is a minor criticism of a very successful and important issue.

THOSE who do not want, or cannot afford, the entire *Sleeping Beauty*, or who do not possess LP equipment, may be interested in the HMV addition to the ever-increasing ranks of recorded snippets from this ballet. Here the first section of the Introduction does not lead into the first statement of the Lilac Fairy theme that we expect at this point but is followed by the fuller development of it which occurs at the end of the first act (not at the end of the Prologue as the label incorrectly gives it). I wonder, by the way, if most people realise that musically, if not dramatically, the Lilac Fairy is the ballet's chief character?

On the reverse side is the Bluebird *pas de deux*—here correctly called a *pas de quatre* according to the original choreography. The first *variation* (Bluebird's solo) is abbreviated and the finale is played far too quickly, but the playing has slightly more verve and the recording greater brilliance than in the complete version.

Simplified piano scores

A FULL ballet score is much more complicated than the average lover of the dance could cope with—even if such scores were generally available, which they are not.

Perhaps the piano reduction is the next best thing, and quite a few of these, in simplified forms and containing only the better-known excerpts, have already been issued.

Three more—*Coppelia*, *Sylvia* and *Giselle*—have been issued in simplified arrangements made by the late Sir Granville Bantock. They are easy to read and play. *Le Spectre de la Rose* is a fourth, probably better in this form because in any case Weber originally wrote the *Invitation to the Waltz* as a piano piece (this has been arranged—that is, its complications have been somewhat cut by R. W. Saar). And, finally, there is an arrangement by Antoine Delahalle of the salient melodies of Offenbach used in *Gaieté Parisienne*.

All these come from W. Paxton & Co. and ballet enthusiasts will find them useful not only for occasional playing over for entertainment, but also for reference to check up on a melody. They are aptly illustrated by photographs from recent productions.

David Hunt

STEPS OF THE DANCE 2

by BARBARA VERNON and JOHN GREGORY

Drawn by Eilean Pearcey

Success or failure in all studies chiefly depends on the manner in which they are commenced. Carlo Blasis

THE STANCE

THE dancer's stance is the first consideration. Upon correct placing of limbs depends success or failure of any classical movement and the plastic harmony of form. From the five positions of the feet evolves the turnout of the legs—from the hips to the tips of the toes. The turnout is the fundamental expedient of the classical technique. The torso should be held erect with a slight inclination forward—chest and diaphragm drawn up, shoulders held down, shoulder blades together. The back is held straight, the arms circular-wise, slightly in front of the thighs.

In standing as well as in moving the torso must never sag, but rather have the feeling of being lightly sprung, of defying the laws of gravity. The central line of gravity runs from the nape of the neck passing through the middle of the body between the out-turned legs.

When standing on one leg in an upright position the whole weight of the body rests exactly over the supporting leg, the line of gravity running from the nape of the neck to the ball of the foot.

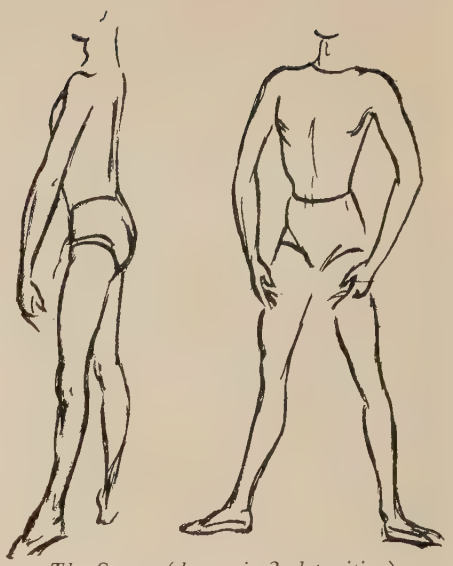
In such positions as *arabesque* and *attitude* where the arms and torso are tipped forward, the working leg is raised proportionately counter-balancing the posture. In these positions the body really forms an arc which is balanced upon the pelvic axis.

CLASSICAL LINE

The classical tradition is conventionalised simplicity and nobility of form. Classical dance which is curved rather than angular is based upon the circle. The harmony of the circle runs through all the lines of the pure classical form. Not only must the legs and arms be in accord, but the head and torso must also be in alignment.

In a held position the body should not be rigidly set; no position should be restricted by being fixed or static. To illustrate my point, take, for instance, a pose held for a photographer. The picture that results so often looks dead, completely devoid of animation. A dance position must never look thus; the body should breathe and radiate. In dance there is life even in stillness.

It is essential for beauty and purity of line that the arms shall never be cramped, but stretched with fluid softness to their extremity; but never in the stretching of the arms must the shoulders be hunched or in any way drawn up. At all times the back must be held erect, the feeling of the whole torso should be as a kind of growing up, a growing out of one's self. The straightness of the back and shoulders is never slackened, never abandoned in any classical position. (Illustration No. 4)



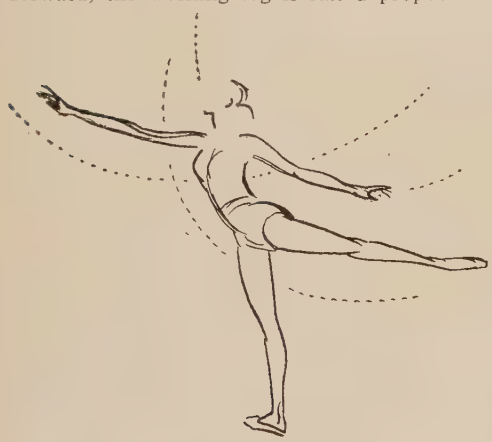
The Stance (drawn in 2nd position)

Illustration number 3

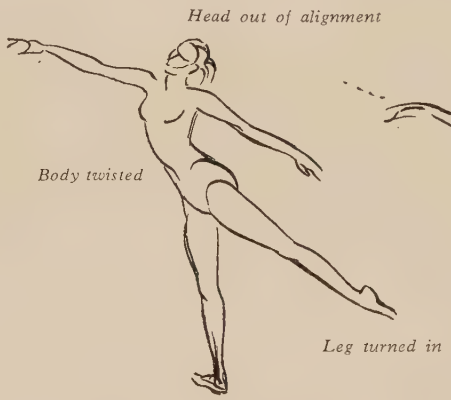
EPAULEMENT

Epaulement gives the style and refinement to the classical line; it exploits the use of the diagonal (*effacé* and *croisé* positions) contributing elegance and elongation to the figure. *Epaulement* may be briefly described as the play of the shoulders which, by slight inflections, turn the body on the oblique. It is so contrived as to give ease and fluency to the movement.

Continued at bottom of page 19



(1) Arabesque effacé

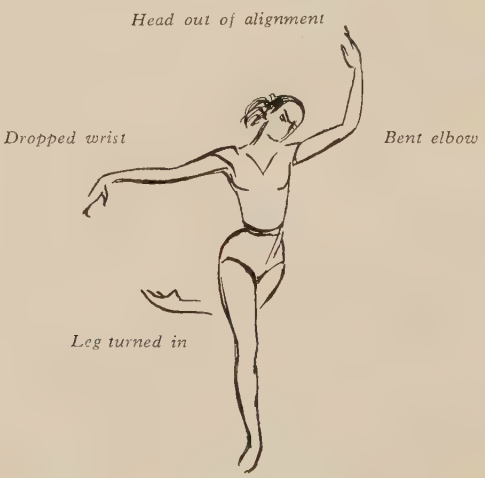


(2) Faulty arabesque

(3) Arabesque penché

Illustration number 4

(4) Attitude effacé



(5) Faulty attitude

(6) Attitude elongé

So you want to dance

Anna Severskaya making-up for her role in Scuola di Ballo *when she was in the de Basil company.*

School for theatre

The second article in our new series of schools is about the Anna Severskaya Studio, 26 West Street, London, W.C.2.

IT is a peculiarity of London life that many of our streets are associated with certain trades or professions. Harley Street for doctors, Savile Row for tailors, Charing Cross Road for booksellers and West Street for dance studios.

In West Street the studios are thrown together in close proximity with one another. Take for example Anna Severskaya's. Immediately above is George Goncharov's studio, while immediately below is the Joan Davis School from which snatches of swing music occasionally waft up.

Miss Severskaya is no stranger to West Street. She started her classes here in 1941. Hers is a thorough-going professional studio catering for London's large floating population of professional dancers.

It is true that in the late afternoon, after school hours, she does give student and children's classes. But the main part of her work is given over to dancers from companies and shows, dancers hoping to join companies and shows, and dancers who have just left companies and shows. Dancers working, dancers aspiring and dancers merely resting. Dancers of the theatre.

Miss Severskaya is of the theatre herself. She was born Anna Northcote in Hampshire, her early childhood was spent in Dorset. Her first contact with ballet was made in what she describes as "a fancy-dancing-class" in a more fashionable quarter of London than West Street. Her interest once awakened she decided, at the age of twelve, to become a dancer.

Her first genuine (i.e. "non-fancy") teaching was received at the May Hare School. Here she remained for a few years before coming under the tutelage of Euphan Maclaran. Later she studied with Margaret Craske, Nicholas Legat and Preobrajenska.

She learnt much from each of them and has remained an advocate of the policy that by going to more than one teacher a dancer benefits more than he loses.

Another conviction of hers founded on personal experience is that a career in dancing does not necessarily imply a career in a ballet company. She herself started her stage career in *Bluebells in Fairyland*, as a fairy who understudied, and once played, Bluebell. This was followed by a season with the Loie Fuller Dancers (at that time directed by Henriette Fuller) and appearances in revues.

Chosen by Massine to appear in a film that was never made, in 1934 she joined the Levîtoff-Dandré Ballet. This company was led by Nemchinova, Obouhkoff and Zvereff. Later when Vera Nemchinova had to leave her place was taken by Olga Spessitzeva. Fokine himself rehearsed all his own ballets, and the classics were mounted by Alexandra Feodorova. With this company Anna Severskaya toured the world. Many now well-known dancers came originally from its ranks. In the Valse Noble of *Carnaval*, for example, she was partnered by a boy called George Zoritch, today an *étoile* of the de Cuevas Ballet.

Up till 1936 she danced as Anna Northcote. The name Severskaya was chosen for her by Dmitri Rostov (creator of the name-part in Fokine's *Paganini*) as the nearest Russian equivalent to her own name.

1939 saw her with the de Basil second company, with such stars as Igor Youskevitch, Léon Woizikovsky and Hélène Kirsova. Then came the war, then came the studio in West Street. And so she remains. **Anthony Cowper**

Epaulement *Continued from page* 18

With the use of *épaulement* the head never rests straight or static upon the shoulders, but is inclined to the right or left in contra movement to the shoulder which is brought forward. *Epaulement* is a law unto itself; it gives a sense of right feeling, of naturalness. It is one of the most important factors in the accomplishment of a brilliant and easy technique.

The rules of *Epaulement* are as follows:
Croisé front—Same shoulder forward as leg
Effacé front—Opposite shoulder forward to leg
Croisé back—Opposite shoulder forward to leg
Effacé back—Same shoulder forward as leg

In all *effacé* and *croisé* positions the head looks over the forward shoulder. (See illustration 4a).

ERRATA

In the first instalment of this series, last month, the sixth drawing of the arm position (in illustration No. 2) was a side view of 5th position, not 6th position as stated.

(1) Effacé front (2) Effacé back (3) Croisé front (4) Croisé back (5) Ecarté

Illustration number 4a

Dancer you will know

RONALD HYND

Born in London. First trained with Madame Rambert, made stage debut by walking on in Giselle *in* 1946. *While the Rambert was in Australia he appeared in a London show, and joined the company on its return. Soon became a leading soloist until at the end of* 1951 *he left to join Sadler's Wells Ballet.*

Principal roles, for Rambert: Siegfried in Swan Lake, Act II; *Albrecht in* Giselle, Act I; *Mazurka in* Les Sylphides; *The Man She Must Marry in* Lilac Garden; *Tarantella in* Soirée Musicale; *Gore part in* Plaisance; *Prince in* Mermaid; *Fugitive in* The Fugitive; *Popular Song in* Facade; *Ramrod in* Fate's Revenge. *Principal roles, for Wells: Second Prince in* The Sleeping Beauty; Ballet Imperial pas de trois; *Young Husband in* Don Juan; Scènes de Ballet; Ballabile. *Principal creations, (for Ballet Rambert): Blue in* Prismatic Variations; *(for Sadler's Wells): Artistic Neighbour in* Bonne-Bouche; *(for Sadler's Wells Choreographers' Group): The Man in* Dream Children.

In Cranko's new ballet The Shadow.
Photo: Bryan Ashbridge

FOR his age Hynd is a very experienced dancer. His years with the Rambert gave him the opportunity of sustaining leading roles early in his career. It developed a stage presence and dramatic power that a dancer who has only been in a *corps de ballet* can hardly hope to have.

With the Wells he first attracted attention when he led a line of attendants in the last act of *Sylvia*. The elevation of his leaps was outstanding and confirmed the good impression he had made in the *corps* of *Daphnis and Chloe*, *Ballabile* and *Scènes de Ballet*. Later he began to lead the *corps* in *Les Patineurs*.

At first his dancing suffered from stiffness. However, this is being overcome and recently, in company with Svetlana Beriosova and Desmond Doyle, he has given some fine fluent performances of the *pas de trois* in *Ballet Imperial*. His partnering and dancing in Franklin White's ballet *Dream Children* was excellent. **Clive Barnes**

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Apr. 6 for season LONDON, Sadler's Wells Theatre
May 4-May 16 DUBLIN, Olympia
May 18-May 23 LIVERPOOL, Royal Court Theatre
May 25-May 30 SHEFFIELD, Lyceum Theatre

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SADLER'S WELLS AT COVENT GARDEN

Return of Shearer

MOIRA SHEARER'S return to Covent Garden was on February 7, when she danced the Fonteyn part in *Symphonic Variations*. Miss Shearer is so celebrated and admired that any performance of hers is difficult to criticise.

As she once shared equal billing with Fonteyn and is now a guest artist following in the wake of such dancers as Markova, Danilova, Dolin, Franklin, Helpmann and Massine, one is perhaps entitled to expect from her some measure of greatness.

She is a competent and intelligent dancer. She has improved during her absence from the ballet stage. Motherhood has given grace to her figure and an added beauty to her looks. She has an attractive lightness in her dancing and classic austerity in her bearing. Above these and other attributes a completely satisfying dancer has a quality which, wrap it up how you will, rejects definition. Call it spirit.

The appreciation, or criticism, of ballet is almost entirely subjective. Shearer, however much the world may acclaim her as an *étoile*, to me lacks spirit and is no more than an average dancer with a film-star's reputation.

I find in her dancing incidental beauties but no grand design. Her body follows music without representing it; the unflavoured capability of her dancing never makes me gasp or reel with admiration. Comparisons are the odious stuff of criticism and when I compare her with not Chauviré, Fonteyn or Markova for we must be fair and recall her age and experience, but with the ballerinas still not yet at their peak—with Elvin, with Grey, with Maria Tallchief or with Vyroubova, she appears to be far short of perfection. Yet the reader will probably say me nay, and the reader is possibly right.

This performance of *Symphonic Variations* was also notable for the fine dancing of Michael Somes and Brian Shaw. Preceding *Symphonic Variations* on the programme were *Swan Lake, Act II* and *Les Patineurs*.

Svetlana Beriosova is settling down well in her new Opera House setting. Her Odette is well known from her performances with the Metropolitan and Sadler's Wells Theatre companies; her debut in the role at Covent Garden was rather tentative, but by the time of this performance she was dancing beautifully. This Swan Princess really is an enchanted maiden. She was well partnered by Philip Chatfield.

The performance of *Les Patineurs* was superlative. As the Blue Skater, Michael Boulton can almost be compared with Brian Shaw. His characterisation is as amusing and although his dancing lacks the skimming brilliance of Shaw, it has an impressive strength. This was far better than anything else he has yet done since his release from the Forces.

The rest of the *Patineurs* cast supported Boulton nobly. Julia Farron and John Hart as the smoothest of White Skaters; Rowena Jackson and Avril Navarre (surely two of the strongest technicians in contemporary ballet) as the Blue Girls; Rosemary Valaire and Valerie Taylor as the Red Girls, and the entire *corps de ballet* all added their lustre to what almost amounted to a gala performance.

New beauties

STARTING February 20, the company gave *The Sleeping Beauty* eleven performances in celebration of the seventh anniversary of its first appearance at the Opera House. The series was notable for Violetta Elvin's Aurora and for the Bluebirds of Avril Navarre and Brian Shaw.

Sadler's Wells should encourage their ballerinas to go away more often if when they return they dance like Elvin. The visit to La Scala, Milan, appears to have given her absolute confidence and assurance. This shows itself in her stronger technique and perfected timing, but most of all in the warm radiance that invests all her dancing. Her performance is complete; now, as with Fonteyn in 1948, can follow the polishing and burnishing of her portrayal.

During the seven years that have elapsed since that first season of *The Sleeping Beauty* the general standard of performances in the supporting roles has steadily risen. Yet all the time Sadler's Wells has been looking for Bluebirds. Now in Navarre and Shaw it has found the ideal pair.

Shaw was dancing better than ever before and Navarre matched his virtuosity. She is a vastly improved dancer these days. She chooses to disregard that the role is sometimes called Princess Florisse and to concentrate on its purely avian aspects. Her fast and superbly controlled turns were as remarkable as her effortless balance. I do not believe post-war London has seen a better pair of Bluebirds than these.

On February 24 Rowena Jackson gave her first performance as Aurora. Parts of it, the last act *pas de deux*, for instance, were most promising. At other times (the first variation was an example) she seemed to be fumbling her way into experience. She is learning to use her wonderful technique, but none of her work yet bears the imprint of a personality.

She is now getting every opportunity to acquire artistry. The mistake of giving a young dancer a ballerina role merely for one or two performances is being avoided in her case. But her development would possibly be accelerated if she were to be a guest artist with another company. The Amazonian world of New York City Ballet would suit her well.

Of the other Auroras only that of Moira Shearer's requires comment. Aurora is probably her best role. She is now better looking than she was seven years ago when she first undertook the part and she has a slightly stronger technique. Apart from this and an added regality, I can see little difference between her first promising efforts and her present performance. She still conveys the impression of a dainty young girl most charmingly.

Rosemary Lindsay and Alexis Rassine have made creditable debuts as the Bluebird and Prince Florimund respectively, and Pamela May, fresh from her successful coronation as the Queen Mother in *Swan Lake*, has ascended her second throne as to the manner born. If we are to be denied the pleasure of seeing Miss May dance, let us hope that she will always be in attendance at Covent Garden for the all-important mime roles. **Clive Barnes.**

Two Giselles

WHO is Giselle? It may seem rather late in the day to ask such a question, specially when the ballet has been going for well over a hundred years. But recent performances cause me to wonder whether those who dance the title role in the old ballet ever ask it themselves.

According to the book, she is a peasant girl from a village in the Thuringian Hills. She has, as such people frequently have, a simple nature. Her love of dancing amounts almost to a disease of St. Vitus. Her father is presumably dead and she is the worried apple of her mother's eye. Apart from the fact that she must be a bit unbalanced by her mother's obsession about the wilis, she is a normal girl, though rather delicate.

There is no suggestion in the book of any heart trouble except for the fact that she has fallen in love with a presumed peasant boy—Albrecht. The black sheep of the village, Hilarion, also has his beady eye on her. That is about all we know of her background, but it is quite a lot.

Violetta Elvin, when she danced the role on February 9, achieved the peasant nature of the girl, but Giselle never came alive as a person. There are many gaps which ballerinas can fill in, and have been by Markova, Fonteyn, Chauviré and Gilmour. With Elvin they are still gaps; her first act jerks to its conclusion in a series of fits and starts.

There seems little reason for this Giselle to go mad and when she does she wanders around the stage, for what seemed an unconscionable long time, just staring blankly. There is little reference, in her delirium, to incidents which have gone before.

Her second act was greatly improved. In the *adagio* (this is where her work has made the greatest strides since her stay in Milan) she seemed to unfold like a beautiful lily.

The film star approach

MOIRA SHEARER, who danced on February 13, starts off with the disadvantage of bearing no resemblance to any village girl. It was therefore surprising that the opening moments of the first act were so good. I had high hopes that this would be a great performance. But as the mad scene approached the performance fell apart.

To start with, she pre-supposed it by coming on with her hair 'anging 'anging sometime before there was any question of Albrecht's infidelity, thus losing much of the impact. She then stormed through the mad scene like Rachel or Bernhardt. She rushed about violently with her huge eyes (they looked as though they had been made up specially for this scene) staring in wonderment.

Various things were missing from her second act, but she made up by more high drama. Quite wrong, because by this time she is an ethereal creature well on the way to becoming the complete subjugated *wili*. The line of her body and legs was lovely, but always spoilt by careless hands and spiky arms.

But these performances make one wonder if dancers consider Giselle to be a role in which the artist can sink her personality or merely as a means of displaying the artist.

Neither Somes nor Rassine, who took the role of Albrecht on these respective occasions, were at their best. Why anybody should think that Mary Drage, who otherwise shows such continual improvement, should make a suitable Queen of the Wilis, beats me completely, especially when the obvious choice, Julia Farron, was wasting her artistry on Moyna, one of the head wilis.

The brightest spot of both these performances was the dancing of Brian Shaw, with Nerina on one night and Heaton on the other, in the peasant *pas de deux*. Exciting though this was, it is hardly the reason why people go to see *Giselle*.

Peter Williams

Rowena Jackson and Michael Somes in Lac des Cygnes. *Jackson has recently taken the principal roles in both this ballet and also* Sleeping Beauty. *She was partnered in both works by Michael Somes, who most nobly saw the young dancer through the trickier moments in the ballets. One of the most satisfying things about the present season at Covent Garden has been the added stature which Somes has brought to each major classical role.*

Photo: Baron

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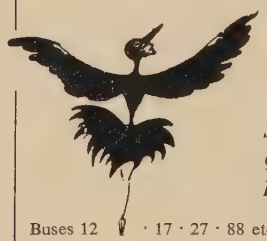

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Dance and Dancers . . IN AMERICA

by Arthur Todd

THOUGH there has been no major dance season in New York during the past few weeks, there have, at least, been a variety of dance events that have been both interesting and promising. For instance, the appearance of Alicia Markova's biography, by Anton Dolin, has proved to be the most significant dance book thus far this year. Opera ballet continues to take a turn for the better at the Met and a new touring ballet group, The First Ballet Quintet, consisting of five stars from the New York City Ballet, is now appearing in the South-west. Moreover, modern dance has continued on the upswing with numerous new works and noteworthy revivals offered.

Opera ballet at the Met

NEW approaches to dance continue to occur at the Metropolitan Opera House, at least in *La Giaconda* with its newly devised ballet by choreographer Zachary Solov. In the past, the *Dance of the Hours* had usually been a boring interlude that was accepted as a necessary evil. This season, however, Solov restaged the entire number, presenting it as a Renaissance ballet as it might have been danced by a ballet company in 1876.

Choreographically speaking, this parallels the spirit of the opera itself. There were a series of *entrées* for the figures of Dawn, Day, Evening and Night, together with the figures of the Sun King and the Night Queen. Here the choreographer attempted to have Janet Collins, The Queen of the Night, and Loren Hightower, the Sun God, God, epitomize the differences between Alvise and Laura in the opera. Though this was a sound approach, it became confusing because Solov transplanted the gender of his protagonists in the dance action.

The initial phases of the ballet were by far the most successful and contained some truly inventive dance patterns. However, as more daneers were added, the ballet appeared to lose focus and the dancers seemed crowded in the stage space. Moreover, the struggle between the powers of good and evil began to be reminiscent of Frederick Ashton's *Dante Sonata.* Modern dancer Janet Collins, who was on point, did not appear at home in her role. Loren Hightower proved eminently satisfactory as her partner and made a commanding Sun God.

Zachary Solov has also restaged the dances for the Met's *Samson and Delilah* and this work will be reported on in a forthcoming issue.

New Dance Group Festival

THE New Dance Group Presentations' First Dance Festival, which took place at the Ziegfeld Theatre two Sundays earlier this month, offered first Broadway performances of 10 recently composed works that have been seen only in concert or summer festival performances. New Dance Group Presentations is a modern dance group headed by Jane Dudley, Sophia Maslow and William Bales, supported by a company of 17 dancers.

This Broadway season was a step to create an organisation which, like the ballet companies, will perform works by a variety of modern dance choreographers. During this special engagement Charles Weidman, Hadassah, Eve Gentry, Daniel Nagrin and Ronne Aul appeared as guest soloists.

Of all the dance works presented on these three programmes, there were two—a revival and a new composition—that emerged head and shoulders above the rest. The revival was Charles Weidman's *Fables For Our Times*, based on four of the James Thurber stories. Mr. Weidman's skilful use of a narrator and his blend of pantomime and dance brought to hilarious theatrical life the Thurber fables of the *Unicorn In The Garden* (with Weidman as a distraught husband); *The Shrike And The Chipmunks* (with the dancer as a chipmunk that preferred to play with acorns rather than store them up for the winter); *The Owl Who Was God* (with the star as a foolish owl); and, finally, Weidman as the lazy beaver in *The Courtship of Arthur and Al.*

The new work which was accorded an ovation in its Broadway premiere was *Games*, choreographed by Donald McKayle, a young Negro who obviously has great theatrical talent and imagination. Devised in three sections, Play, Hunger and Terror, this work is peopled with Negro and white slum children whose playground is the city streets and through whose play runs a thread of fear. This danced street scene is performed to play songs sung without musical accompaniment and most of the dance patterns have their basis in specific games. Creatively, this is the most important modern dance work brought forth thus far during the 1952-1953 season and, if space permits, it will be illustrated and detailed at length in a forthcoming issue.

The other Broadway premieres during this brief engagement were *Sonata,* performed to Bela Bartok's First Violin Sonata; *Reel,* to a folk tune arrangement by Woody Guthrie, and *Family Portrait,* to a score by Meyer Kupferman, all choreographed by Jane Dudley. The two new works composed by Sophie Maslow were *Snow Queen*, derived from the Hans Christian Andersen fairy tale and danced to the 7th Piano Sonata of Prokofieff, and *Four Sonnets*, set to Robert Schumann's *Kreisleriana.*

Other new works included Ronne Aul in his new *Movement Dance* to music by Sam Raphling; Daniel Nagrin in *Strange Hero*, to music by Stan Kenton and Pete Rugulo, and *Spanish Dance*, performed to a Genevieve Pitot score; and Eve Gentry presented her new solo, *The Sea Gives Up Its Ghosts*, to music by Ramiro Cortez.

First Ballet Quintet

AS we go to press, it appears more than likely that The First Ballet Quintet will have already have started its six-week tour of the South-west. This group was announced to include Maria Tallchief, Melissa Hayden, Patricia Wilde, André Eglevsky and either Francisco Moncion or Michael Maule. These stars and soloists of the New York City Ballet, who would otherwise have been having a holiday until the company's six-week late spring season at the City Center on May 5, planned to do a programme of solos, *pas de deux* and *pas de trois*, without scenery, and with a pianist for accompaniment.

New Foranoff work

NINA FONAROFF, whose *Mr. Puppet* for the Markova-Dolin Ballet will be remembered in Britain, appeared with her own company at the Y.M. & Y.W.H.A. in New York last month. Sharing the bill were last season's *Lazarus* and the new *Requiem*, both with music by John Stewart McLennan.

Lazarus, a dance drama in two scenes and an epilogue based on the short story by Leonid Andreyev, told the story in dance terms of Lazarus, miraculously raised from the dead, who lived his second life bearing within him the burden of his incommunicable experience. The name role was given a striking portrayal by Bertram Ross and Nina Fonaroff performed the role of his sister Mary.

Requiem dealt with a girl who waited by the sea in which her faithless lover was drowned. The soul of the man, tormented by her pain, is compelled to rise from the waters to meet with her again. Though neither of these central roles seemed completely realised at the premiere, there was uniform high praise for the inventive movement designed for the seven dancers who surged, rolled, tossed and rose and fell in their movements as the sea.

Winnipeg Ballet to tour U.S.

IN its first organised tour of the United States the Winnipeg Ballet has been booked for a four to six week engagement in the Mid-West during the spring of 1954. Choreographer-Director Gwenneth Lloyd and a company of 26 dancers have already signed contracts to appear in 18 cities that include Chicago, St. Louis and Kansas City.

Jane Dudley, who is one of the principal dancers of the New Dance Group and who also did the choreography for three new ballets during the Broadway season.

Photo: Barbara Morgan

A scene from Games, *the new work for the New Dance Group by Donald McKayle, which scored such a success in the first season.*

Photo: Bennett and Pleasant

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Dance and Dancers . . IN FRANCE

by Marie-Françoise Christout

Grand Defilé at the Paris Opera. Left to Right: Algaroff, Daydé, Kalioujny, Bardin, Lifar, Darsonval, Renault, Vaussard, Bozzoni, Vyroubova, Babilée, Lafon. Photo: Erlanger

PARIS OPERA

ON January 21, Aveline's *La Grisi* was revived, with Christiane Vaussard as Carlotta Grisi, Genevieve Guillot as the Jealous Wife, three charming flower-girls in Paulette Dynalix, Claude Bessy and Josette Clavier, and Jean-Paul Andréani as Grisi's partner. In an elegant variation, the latter displayed his very pure classical style and created a deep impression by the easy flow of his *grands jetés*. The ballet, however, a pleasant evocation of the days of Louis-Philippe, with its slender plot, has little to hold the attention of the balletomane of today.

Debut of Babilée

THE long-awaited debut of Jean Babilée at the Opéra has been somewhat disappointing. There can be no doubt that he is hardly suited to the role of Albrecht in *Giselle*, which he chose himself. Nevertheless, one expected an interpretation unconventional, surprising perhaps, but worthy of the creator of the role of the Young Man in *Le Jeune homme et la mort*. Wholly lacking in romantic atmosphere, Jean Babilée appeared technically inferior to what our memories led us to expect. With him, Liane Daydé was a young and graceful Giselle. Her artlessness vanishes in the second act, and some very lovely attitudes remain in one's memory afterwards.

In *Le Spectre de la rose*, Jean Babilée did not succeed in dispelling the unfortunate impression he had created in *Giselle*. His *ports de bras* lack suppleness, his leaps are wanting in that *ballon* that lingers in our memory, and his build has not the mysterious elegance of the Spectre.

The Blue Bird variation, danced in *Divertissement* on February 17, afforded him the opportunity of performing some *jetés* and *brisés volés* worthy of him. It is to be hoped that serious study will enable him to recover his mastery of technique and a style which accords with his reputation and with the stage of the Opéra.

THE BALINESE DANCERS

TWO short weeks were all that were necessary for the Balinese to conquer Paris, and to give an impression of the infinite wealth of a musical and choreographic art far removed from Western aesthetics. The Théâtre Marigny was the last resting-place of these fascinating artists before their return to Indonesia; they appeared there from February 12 to 24. They are not a company in the sense that the Sadler's Wells Ballet or the famous Cambodian Ballet are companies, but rather a collection of dancers and musicians from the villages of Pliatan, Singapadu and Sayan.

From this very authentic, soil-bound origin derives a style that is powerfully original, and contains a warmth and colour that suggest a sort of Spain of the East: their dancing is hieratic, less abstract, than that of India, but more expressive and closer to nature.

In *Tumililingan Mengisap Sari*, devised by the celebrated Mario, Ni Gusti Raka, the nine-year-old star, portrays a young bee discovering for the first time the flowers and the sun, and scornfully repulsing the conquering young hornet—interpreted by Sampih, who also gives a remarkable portrayal of the young Ardjuna, hero of the Mahabharata epic. How is one to express the fragile charm of her attitudes, the exquisite delicacy of her hand movements! She appeared again with Anak Agung Oka and Anak Agung Anom in the *Legong*, a classical dance for three young girls.

Then there was the Monkey Dance, *Ketjak*, a kind of ecstatic chorus led by the entranced Serog; and the comic dancers, near-relations of our European clowns.

And, above all, the exotic Gamelan orchestra, led by Anak Agung Gde Mandera, which weaves a curious tapestry of sound out of trilling xylophones, laughing cymbals and gongs, punctuated by the untiring and varied beats of the drums. Oh magicians in your golden sarongs, you who can make time stand still, when will you return?

CHAUVIRÉ RECITALS

AT the Théâtre des Champs Elysées, Yvette Chauviré made her reappearance in Paris this season, on February 6 and 7, in three performances arranged by the Jeunesses Musicales de France and exclusively reserved for the members of that movement. She was supported by Xénia Paley, Andrée Lelièvre, and several dancers from the Opéra, including Franchetti and Jean-Bernard Lemoine. Her interpretation of *Syrinx* (music: Debussy, choreography: Lifar) was particularly remarkable: a haunting portrait of a primitive divinity, who has not yet cast off the feline grace and speed of the animal. Bowing to public demand, Chauviré improvised two versions of *La Mort du cygne*, to the music of Saint-Saëns, which were transfigured by the Romantic radiance of her presence.

The most interesting part of this recital was incontestably the *Suite in D*, by Bach, with a new choreography by Serge Lifar, and scenery and costumes by C. Népo. The ballet was arranged and danced to the record recently made by Karl Munchinger. This work of pure, unadorned and precise dancing came very close to capturing the spirit, or rather the soul, of Johann Sebastian Bach. Yvette Chauviré scored a great triumph in the well-known Aria, which may be considered as one of the great moments of choreography. It would be a happy idea to revive this work when Chauviré returns to the Opéra in June.

LES AMIS DE LA DANSE

AT the annual gala of *Les Amis de la Danse* on February 22, several works were presented. If some were very mediocre, there were others which were of interest.

A *pas de deux*, *Passionata*, arranged by Serge Lifar to a score by Richard Blareau, displayed the pure technique and youthful charm of Jacqueline Rayet, one of the best of the Opéra's *grands sujets*, whose partner was Robert Pomié. With Lycette Darsonval and Milorad Miskovitch, she appeared again in *Rondo Capricioso* (music: Saint-Saëns, choreography: Darsonval), a work very classical in its conception.

Léone Mail, ballet-mistress at the Grand Théâtre de Bordeaux, presented *Quartetto*, to music by Rossini: despite the assurance and precision of Madeleine Lafon, it appears that comedy brings out her talent best. Mention should also be made of two works which lack a certain maturity, though not spontaneity or intelligence: *Frères humains*, by Michel Descombey, to Gershwin's *Rhapsody in Blue*, and Manuel Parrès' version of Honegger's *Pacific* 231.

The most important and interesting item of the evening was without doubt *Apollon Musagète* (choreography: F. Adret, music: Stravinsky), created at Strasbourg and since performed at Amsterdam and Monte Carlo. It was danced by Youly Algaroff, essentially an Apollo, Ethery Pagava, and two Dutch dancers, Marguerite Golon and Lydie de Nie. The choreography, particularly that of the *pas de trois* and the *pas de quatre*, is original and in the neo-classical style.

GERMANY

A YEAR ago in Munich, Victor Gsovsky produced his version of Prokofieff's *Cinderella* with Irene Skorik in the title-role. The Prince was danced by Heino Hallhuber and the Ugly Sisters by Walter Matthes and Will Spindler in travesty. With décor and costumes by Rosemarie Jakameit the production was a great success and appeared to have established the ballet of the Bavarian State Opera as Germany's finest. Now, however, all is changed—Skorik and Gsovsky are gone, and Jugoslav Pino Mlakar's *L'Amour du Moyen Age* (Lhotka) found little acclaim, even with Natasha Trofimova in place of Skorik.

In Hamburg, however, Helga Swedlund decided again to follow Gsovsky's lead (as she did last season with Blacher's *Hamlet*) and put on her own version of *Cinderella*. Gisela Deege dances the name-part in place of Elsa Marianne von Rosen, who was unable to obtain leave of absence from Stockholm, and she is partnered by Klaus Zimmermann as the Prince. The Ugly Sisters are now women—Jutta Giesecke and Irene Strebe—and the Jester is doubled by a Joker—Frank Hoopman and Herbert Juzek. Alfred Siercke has provided some diaphanous decor and costumes, but the total effect is heterogeneous, containing too many undigested influences which make the resulting choreography unworthy of the music.

For instance, in order to emphasise the fact that this is a "classical" ballet, the Firebird brings Cinderella her ball-dress, the Golden Cockerel gives her slippers and the Queen of the Swans lends her crown. (As the latter, however, a young Dutch dancer named Rita van El makes a telling appearance.) Again, Prokofieff is Russian so this must be a Russian ballet—the result being that everyone possible wears high-boots and baggy trousers! Other reasons given for this, have been (*a*) Hamburg does not approve of men in tights, and (*b*) Nazism is reappearing in the oddest places.

The Prince's journey through foreign lands in search of the owner of the lost slipper provides a heaven-sent opportunity for those members of the company who were taught a little Spanish dancing last year by Susana Audeoud and José Udaeta, to display their prowess, and as Rita van El knows a Javanese number, she is allowed to perform it—all of which drives one to the conclusion that there ought to be a law against it.

THIS applies even more to Yvonne Georgi's production of *Coppelia* in Düsseldorf, where Swanilda does not change places with Coppelia, but merely hides and sees Coppelius transfer Franz's soul to the doll who ups and does the old man in! Despite the presence of Edel von Rothe (Coppelia), Fredy Kaindl (Franz) and Aart Verstegen (Coppelius), the only notable performance comes from a young man named Bernhard Weiss, who leads the Czardas and Mazurka.

What Düsseldorf will do to De Falla's *El amor Brujo* (with Miep Vleugels and Horst Krause) and Hindemith's *Four Temperaments* remains to be seen, but in view of the foregoing, one almost dreads to think about it.

J. Stuart Barker

George Zoritch in Le Spectre de la Rose *in which he scored such a success during the last Marquis de Cuevas Paris season. Photo: Iris*

Ballet Dates

SADLER'S WELLS BALLET at Covent Garden

Mar.
25 *Les Patineurs, Apparitions, Ballet Imperial* (Shearer)
26 *The Shadow, Apparitions, Ballet Imperial*
27 *Giselle* (Markova, Somes), *Ballabile*
28 (M) *Giselle* (Shearer, Rassine), *Les Patineurs*
28 (E) *Ballet Imperial, The Shadow, Job*
30 *Ballet Imperial, Le Lac des Cygnes* (Act II), *Checkmate*
31 *Mam'zelle Angot, Les Sylphides* (Markova), *Checkmate*

Apr.
1 *Giselle* (Shearer, Rassine), *The Shadow*
2 *Mam'zelle Angot, Les Sylphides* (Markova), *Apparitions*
3 No performance
4 (M) *Ballet Imperial, Les Sylphides* (Markova), *Mam'zelle Angot*
4 (E) *Ballet Imperial* (Shearer), *Le Lac des Cygnes* (Act II), *Checkmate*
6 *Giselle* (Markova, Somes), *The Shadow*
7 *Ballabile, Le Lac des Cygnes* (Act II), *Checkmate*
8 *Ballabile, Apparitions, Ballet Imperial*
9 *Les Patineurs, Veneziana* (1st perf.), *Ballet Imperial* (Shearer)
10 *Giselle* (Markova, Somes), *Bonne-Bouche*
11 (M) *Ballabile, Le Lac des Cygnes* (Act II), *Veneziana*
11 (E) *Les Patineurs, Bonne-Bouche, Veneziana*
13 *The Shadow, Sylphides* (Markova), *Checkmate*
14 *Ballabile, Ballet Imperial* (Shearer), *Veneziana*
15 *The Shadow, Veneziana, Ballet Imperial*
16 *Giselle* (Markova, Somes), *Veneziana*
17 *Les Patineurs, Tiresias, Ballabile*
18 (M) *Giselle* (Elvin, Rassine), *Veneziana*
18 (E) *Les Patineurs, Symphonic Variations* (Shearer), *Tiresias*
21 *Ballet Imperial* (Shearer), *Le Lac des Cygnes* (Act II) (Markova), *Tiresias*
22 *Le Lac des Cygnes* (Grey, Field)
23 *Le Lac des Cygnes* (Act II) (Markova), *Ballet Imperial, Tiresias*
25 (M) *Le Lac des Cygnes* (Shearer, Somes)
30 *Giselle* (Markova)

SADLER'S WELLS THEATRE BALLET at the Sadler's Wells Theatre

Mar.
28 (M) *Les Rendezvous, Harlequin in April, Pineapple Poll*

Apr.
4 (M) *Coppelia* (O'Reilly, Blair, Holden)

The company then leaves for a tour of Germany, Holland and Belgium.

FESTIVAL BALLET

Mar.
30 Alhambra, Glasgow (two weeks)

Apr.
13 New Theatre, Hull
20 Theatre Royal, Birmingham
27 Palace, Manchester (two weeks)

May
11 Theatre Royal, Bath
18 Empire, Liverpool

June
22 Pavilion, Bournemouth (two weeks)

July
9 Royal Festival Hall, London (two months)

BALLET JOOSS

Mar.
23 King's Theatre, Edinburgh
30 King's Theatre, Glasgow

Apr.
7 Sadler's Wells Theatre, London (three weeks)
7, 8 *Song of Youth, Big City, Colombinade, Green Table*
9, 10 *Bosquet, Big City, Fantasie, Journey*
11 (M) *in the Fog*
11 (E) *Big City, Fantasie, Colombinade, Green Table*
13, 14 *Night Train, Pavane, Ball in Old Vienna, Journey in the Fog*
15 *Big City, Fantasie, Night Train, Journey in the Fog*
16 *Song of Youth, Night Train, Ball in Old Vienna, Green Table*
17 *Night Train, Pavane, Colombinade, Green Table*
18 (M) *Bosquet, Ball in Old Vienna, Colombinade, Journey in the Fog*
18 (E) *Night Train, Bosquet, Ball in Old Vienna, Song of Youth*
20 *Fantasie, Colombinade, Night Train, Green Table*
21 *Big City, Fantasie, Bosquet, Journey in the Fog*
22 *Big City, Fantasie, Colombinade, Song of Youth*
23 *Big City, Night Train, Pavane, Ball in Old Vienna, Green Table*
24 *Song of Youth, Pavane, Ball in Old Vienna, Fantasie, Night Train*
25 (M) *Big City, Bosquet, Song of Youth, Night Train*
25 (E) *Big City, Pavane, Ball in Old Vienna, Night Train, Journey in the Fog*

May
4 / 11 Olympia, Dublin
18 Royal Court, Liverpool
25 Lyceum, Sheffield

June BALLET RAMBERT
8 (two weeks) Open Air Theatre, Finsbury Park
22 (two weeks) Theatre Royal, Windsor

July
27 Marlowe Theatre, Canterbury

SUMMER FESTIVALS

May
25-30 Royal Danish Ballet Festival at the Royal Theatre, Copenhagen. Many works both classical and modern including several ballets from the Bournonville repertoire

May
11-16 Bath Festival. London's Festival Ballet with their usual repertoire including the world premiere of Michael Charnley's *Alice in Wonderland*

July
27 Canterbury Festival. Ballet Rambert at the Marlowe Theatre for one week

August
23 to Sept. 12 Edinburgh Festival. American National Ballet Theatre at the Empire Theatre.
24 to 26. *Constantia, The Thief who Loved a Ghost, Black Swan Rodeo.*
27 to 29. *Billy the Kid, Schumann Concerto, Graduation Ball*

Edinburgh Festival. Pilar Lopez and her Ballet Espagnol at the Empire Theatre.
Aug. 31 to Sept. 2. First programme of Spanish dance and music.
Sept. 3 to 5. Second programme

Edinburgh Festival. Sadler's Wells Theatre Ballet at the Empire Theatre.
Sept. 7 to 9. *Pastorale, Rake's Progress, Assembly Ball*
Sept. 10 to 12. *Fete Etrange, Harlequin in April,* New ballet by Walter Gore

SPANISH FANTASY

WITH the Berlin Festival as their point of departure, Susana Audeoud and José Udaeta (now abbreviated to "Susana and José") recently embarked upon a second tour of Germany. Whereas last year they were pioneers scoring largely artistic successes, this year they are breaking box-office records and are being obliged to give repeat performances, without having made any concessions to popular taste.

Their new programme shows the same admirable historical arrangement which distinguished the old, developing from a formal 16th century Court Pavane in black with white ruffs to the *Boda de Luis Alonso* in which José in dove grey suit and fur-trimmed hat courts Susana, a short-skirted cloud of lace and turquoise frills.

José's *Seguidillas del Diablo* and Susana's dance of the Miller's wife from *The Three Cornered Hat* lead to the programme's central and most important item—*Don Juan.* In this, Susana portrays three women from different parts of Iberia—a peasant girl of Aragon, an Andalusian gipsy, and a noble lady from Mallorca—performing with Don Juan representative dances which are linked by José's solo depicting the Don riding through the various regions until finally enveloped by the Furies (an effect achieved by clever lighting and a jet-embroidered cloak).

The second part of their programme takes the form of a Flamenco suite, *Por Cana* by Susana, *Por Alegrias* by José, culminating in a magnificent unaccompanied double *Zapateado,* while a classical *Bolero Noble* and Andalusian *Triana* provide encores for the ancient and modern sections respectively.

Photograph below shows Susana and Jose in the Aragon scene from Don Juan, *which is their principal ballet. Photo: S. Enkelmann.*

Ballet Correspondents

(Abbreviations: b.c.—ballet correspondence; m.—male; f.—female; m.a.—my age; o.i.—other interests; ls.—languages; p.r.—photograph requested.)

PETER BLIGH, 3 Clitheroe Gardens, South Oxhey, Nr. Watford, Herts, wants b.c., m., under 21, m.a. 21, o.i. theatre, music, films, writing, country walks, etc. All answered.

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BETTY PASSMORE, 6 Admiralty Street, Keyham, Plymouth, Devon, wants b.c., m. or f., anywhere, m.a. 24, o.i. music, travel, outdoor sport, p.r., all answered.

FAY WINSON, 9 Hillside Rise, Northwood, wants b.c., m. or f., 14-16, m.a. 15, in any country (able to write English), o.i. classical music, art, literature, books, films.

STOP PRESS

VIOLETTA ELVIN has the leading role in Andrée Howard's *Veneziana* at Covent Garden on April 9. The music is by Donizetti and the designs were the last that Sophie Fedorovitch was to complete before her death.

It seems likely that Ninette de Valois and Frederick Ashton will collaborate on a new work specially for the Coronation. It is rumoured to be built around the four queens of England.

***Blood Wedding* is the title role of the new ballet which Alfred Rodriguez will create for the Sadler's Wells Theatre Ballet. The score has been commissioned from Denis Aplvor and the designs from Isobel Lambert. The probable date of the premiere is June 6. The work is based on a poem of the Spanish poet, Garcia Lorca.**

Festival Ballet will give several new works for their Coronation season at Festival Hall. Charnley's *Alice in Wonderland,* Ruth Page's *Merry Widow,* a new work by Anton Dolin and Vassili Lambrinos' ballet to the Grieg Piano Concerto, are among those scheduled so far.

Ballet Rambert is undergoing a period of reorganisation and probably will not reopen until the season in June.

International Ballet, having concluded a successful tour of Italy, will open at the Liceo Theatre in Barcelona on April 13 and will remain there for a month.

The Walter Gore Ballet, with Gore, Paula Hinton, Domini Callaghan, Michel de Lutry, Cecil Bates, Margaret Kovak and others, is in its final stages of organisation. The repertoire at the moment includes Gore's *Mr. Punch Hoops, Street Games, Tancredi,* and new works, *Light Fantastic* (Chabrier, Kenneth Rowell), *The Gentle Polthergeist* (Auric, Cordwell). The company is at Bexhill on June 15, but may open somewhere else before then. It will not appear in London before November.

COVER STORIES

This month's front cover of Nathalie Leslie, by Iris, shows her in *Les Sylphides,* with Festival Ballet.

LESLIE is a third generation ballerina Her grandmother was a soloist at the Maryinsky Theatre in St. Petersburg, her mother was the beautiful Lydia Krassovska of the Diaghilev company. Her father came from an ancient Scottish family. Born in St. Petersburg she first studied there, later going to Preobrajenska in Paris. First appeared on the stage in the corps de ballet of Nijinsky's company in 1932, she later joined Ballet Russe de Monte Carlo and soon started to take over important roles. During the war she danced all the ballerina roles while the company was in America. Appeared in the films *The Gay Parisian* and *Spanish Fiesta.* Joined Festival Ballet as joint ballerina with Markova in 1950. Since Markova left that company, Leslie has remained as prima ballerina.

The back cover, by Houston Rogers, is of Alexander Grant of the Sadler's Wells Ballet in the ballet from Gluck's opera, *Orpheus.*

GRANT was born in Wellington, New Zealand. Studied from the age of seven, winning an R.A.D. scholarship; came to London in 1946, when he entered the Wells' School. While a student he danced in many ballets with the Sadler's Wells company. Later joined the Sadler's Wells Theatre Ballet. Joined the company at Covent Garden in the autumn of 1946. The first big role to be more or less created for him was that of the Barber in *Mam'zelle Angot.* Later the Clockmaker in Massine's *Clock Symphony* was made for him. Since then he has created many roles in ballets, such as *Don Quixote, Daphnis and Chloe, Donald of the Burthens, Bonne-Bouche* and *Sylvia.*

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